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List 33

# Vision and design

## The life, work and influence of Roger Fry

Arts Council &
University of Nottingham 1966

**75** Roger Fry. *St Stefano, Bologna, 1913.* 10½x14¼

# Vision and design

## The life, work and influence of Roger Fry 1866-1934

An exhibition arranged by the Arts Council and the University of Nottingham 1966

***Members of the exhibition committee:***

Professor Quentin Bell
Mrs Pamela Diamand
Mr Carol Hogben
Professor Alastair Smart
Mr Denys Sutton
Mr Philip Troutman
Mrs Sarah Whitfield

Mr Gabriel White
Mr Hugh Evans

*The Arts Council Gallery, London* March 17 to April 16
*Nottingham University Art Gallery* April 27 to May 22
*City Art Gallery, Leeds* May 28 to June 18
*Laing Art Gallery, Newcastle upon Tyne* June 25 to July 16
*City Art Gallery, Manchester* July 23 to August 13

# Foreword

This exhibition, which was originally to be devoted to the Bloomsbury Group, was proposed by Professor Alastair Smart of Nottingham University. As 1966 happens to be the centenary of Roger Fry's birth in 1866, it was subsequently decided that it would be more appropriate to change the emphasis to an exhibition of Fry as critic, writer and painter. A smaller exhibition arranged by the Arts Council in 1952 was confined only to his painting, here we explore the broader aspect of Fry and his influence on the artistic appreciation of his period.

Throughout the arrangement of the exhibition we were given constant help and advice by the planning committee, whose names are given opposite and to whom we are most grateful for their valuable assistance. Among these are Mr Denys Sutton who has kindly allowed us to use material that will shortly appear in his new book, *A selected edition of Roger Fry's letters*; Mr Carol Hogben of the Victoria and Albert Museum, who selected the Omega exhibits; Professor Quentin Bell of the University of Leeds, who has written the introduction to this catalogue; and Mr Philip Troutman, Keeper of the Courtauld Institute Galleries, who has written the appreciation of Fry as a painter. We are also indebted to Mrs Sarah Whitfield, who has done considerable research for the catalogue notes and Mrs Pamela Diamand, Roger Fry's daughter, who has provided a wealth of information on her father and generously lent so much of her collection.

We would like further to thank all the lenders who have so kindly contributed to this exhibition, in particular other members of Roger Fry's family, the Victoria and Albert Museum and the Courtauld Institute of Art who have lent a number of valuable works of special importance.

This exhibition has been planned throughout with the University of Nottingham, where the exhibition will be shown immediately after London.

G.W

# Roger Fry
## by Quentin Bell

Roger Fry was born one hundred years ago. This is, therefore, a good time at which to reconsider him; a centenary offers, not only a decorous occasion for such a review but a convenient moment, perhaps the first convenient moment, at which to do so. In his youth Fry took a position both as an artist and as a critic which must have made the conflicts of his later years seem, to many people, the result of a quite inexplicable aberration. In his prime and in his final years he was seen, by friend and foe alike, through the distorting glass of factional passions. Since his death he has suffered from that disesteem which menaces almost anyone who is connected with the volatile world of the arts.

It is common enough to find the reputation of painters subject to great vicissitudes but, in the case of a critic, the descending curve of popular favour is likely to be particularly abrupt. His real and permanent achievements become commonplace while his mistakes form a natural, and indeed a very proper target, for the younger men whose business it is to correct the errors of their predecessors. Sir Kenneth Clark has said that Fry taught his generation to look and it was hardly an overstatement; but we do not often pause to thank our elders for the gift of sight whereas we do continually write essays on Turner, or Delacroix, and it is therefore our manifest duty to dissent from Roger Fry's opinion of those men of genius.

Thus the stature of a great critic only becomes measurable when the commotions of critical dispute begin to subside, then indeed we can begin to look beyond the breakers of art history to its tides. Perhaps, the temporal distance is now great enough for such an undertaking, and this exhibition may provide a starting point for the dispassionate historians of the future.

The difficulty of arriving at a fair assessment of Fry's work and thought was, as I said in my opening paragraph, made more acute by what appeared to be a complete *volte face* in middle life. Indeed it was one of the provoking things about Fry that he was always ready to change his mind; he had the rare ability of being able to declare: 'I was wrong.' He had been trained as a scientist and he retained the scientist's inclination to suspend judgment. He believed in the virtue of doubt and also, it must be said, of credulity. He was willing to look at anything, he looked always with hope, often with enthusiasm; but he was also willing, quite frankly and blandly to admit that he had made a mistake. Thus we find Roger Fry in 1920 taking the Roger Fry of 1901 to task for his views on Giotto and

the same Roger Fry wondering in 1929 whether there was not, after all, a great deal to be said for the critic of 1901. And yet behind these variations of opinion there were, not only those principles which made the ready acceptance and candid annulment of opinions a rule of thought and conduct, but an underlying consistency of attitude within which the antitheses of his taste and views could be synthesized. It is important, if one wants to understand the character of this dialectic to withdraw a little from the more personal aspects and interpretations of Fry's career.

Let me give an example of what I mean. Comparing Fry with his genial adversary, Walter Sickert, Sir Osbert Sitwell expressed the view that perhaps 'if Sickert writes sharply of Fry's championship of the Post-Impressionist giants, at the back of it there may also have been the human feeling that whereas he, Sickert, as a very young man, had already recognized the elegance of style of Whistler, the greatness of Degas and Renoir when they were in their prime, in those days Fry had paid no attention to them, having been engaged in painting in the style of Alma-Tadema, only in middle age, when the whole continent of Europe had already been converted, to become the shaggy apostle of the *dernier cri*'.

Now this is rather unjust to both parties. To be sure, Sickert in his controversies was capable of gaily throwing almost anything over the barricades; but his missiles though intended to flatten his opponents were certainly not received, nor, I think, discharged, with malice. Both parties were fighting for an idea of what painting should be, both were completely sincere, both were in a sense right – for howsoever blind he may have been to the genius of Cézanne who can deny the effective 'rightness' of Sickert's interpretation of Degas – and in fact, when one looks closely one finds that both were consistent.

Of the permanent directives which operate upon Fry's thought and actions from the beginning, the first and most important may be indicated by the word *design*: design in the sense of order, intelligence, measure, balance and purpose. For the other I find it harder to discover a word, *social awareness* must serve. He was continually interested in the relationship between art and society even though he was anxious that it should not be overemphasized. The nature of the kind of art that he most admired impelled him to consider its affinities with architecture, decoration and environment. But this area of discussion was for him of secondary importance, he never attempted to think it out to the end as he did in the case of formal and emotional design.

As a young man he admired Burne-Jones and, naturally enough, read Ruskin. His first visit to Italy quenched his admiration for the author of *Modern Painters* and for the late Pre-Raphaelites; but it left him with a notion, in fact an ideal, which could not easily be accommodated in the artistic world of London in the eighteen-nineties and which indeed blinded him to much that was happening in Paris. The admirer of Giotto, of Giotto not only as a superb organizer of space but also as a great pictorial dramatist, could not join in the wholehearted enthusiasm for Whistler which at that time possessed the younger English painters. 'I don't like to have undigested facts thrown at my head,' he said this of Bastien-Lepage, but he might have said it of some much better painters at that time. Years later he was to write:

'In my work as a critic of art I have never been a pure Impressionist, a mere recording instrument of certain sensations. I have always had some kind of aesthetic.'

At the time when Fry was starting life as a painter and a lecturer, The New English Art Club, of which he became a member, was very much devoted to the idea of impersonality and Fry must have incensed some of his fellow members, was indeed positively and nakedly 'stretching his neck out' when he discovered deep poetical meaning in the mythological works of Velasquez. He reveals a consciousness of his own temerity and tells us much about the age in which he was young when he writes:

'I advance this with great diffidence – I know that it is rank heresy to attribute any conscious literary idea to any work of Velasquez. It is a blow upon the reputation of the one old master who is supposed to be free from the taint of thought and innocent of the crime of poetical imagination.'

A later age, conscious not only of the talent but of the deficiencies of the followers of Velasquez in the New English, may perhaps divine a further note in Fry's comment upon their doctrines. A part of their achievement was the recreation of professional standards, of craftsmanlike technique in British painting; an understandable aim at that period but one which could very easily degenerate into a mere parade of skill, or that brilliancy and cleverness which he disliked so much in the work of Sargent. Such patent dexterity has a social import, so too the consciously world-avoiding doctrine of art for art's sake. Here again we find a side of art which Fry always regarded with suspicion.

Although Fry is thought of as a member – a constituent – of Bloomsbury, as indeed he certainly was, it must be realized that Bloomsbury itself was very far from being homogeneous and that, whereas the majority of his Bloomsbury friends came up to Cambridge at the very end of the century and sat at the feet of G. E. Moore, Fry, who never accepted *Principia Ethica* with enthusiasm, was very much closer to McTaggart, Lowes Dickinson and Ashbee. This older generation of Cambridge was touched by the socialist revival of the eighties. It was altogether more political and less aesthetic than Cambridge at the beginning of the century. Although Fry's position was never defined in party political terms and although the Omega Workshop was quite different in programme and policy from Ashbee's socio-aesthetic adventures, something of Cambridge liberalism persists in his critical thought.

Even if Fry had not been forced by lack of money into lecturing and into the exacting but not unprofitable game of connoisseurship, he would probably have turned to the study of the old masters and particularly towards the great Italians. Here, in the work of the great exponents of *Disegno*, he could find these qualities of ordered poetry and thoughtful design which he had not yet discovered in contemporary art. In a sense his attitude had become academic; his sympathy with academic thinking, with the view that art is concerned with order and sentiment, that it is not a matter of illusionist techniques, anecdotes or decoration, appears very clearly in his notes on Reynolds's *Discourses*. It appears no less strongly in his detestation of the academies of his own time which to him seemed agents not only of corruption, but of betrayal. Admittedly he stretches the doctrine up to and perhaps beyond bursting point.

The academic idea, in his thinking, becomes little more than an insistence upon the necessity for a rhythmic, a plastic regulation of the work of art, a quality which he finds notably absent in nearly all the Northern painters. In this sense it is a weakness, but at the same time it does permit him to see past conventions which to his generation had become almost insuperable barriers to vision so that, in the notes on Reynolds he is able to ignore the rhetorical manners of the masters of the Seicento and to see much that his contemporaries could not see in their work. Modern enthusiasts would no doubt find his encomiums much too mild, but sixty years ago his praise of Annibale and Guido must have seemed fantastically generous. He was soon to employ this gift of sympathy in a still more outrageous manner.

Fry has recorded his emotions when he came across a still-life by Chardin at the Guildhall Exhibition of 1902: he found in it 'something immensely grave and impressive'. This, he reflected, is 'just how I felt when I first saw Michelangelo's frescoes in the Sistine Chapel'. The experience was perhaps critical. Here was a work without manifest literary content but which could excite the deepest emotions. It achieved its end by its plastic qualities; the search for ordered poetry might be conducted without the impedimenta of the history picture. It might be possible that somewhere there was a modern artist anxious to create a form of painting in which the techniques of Impressionism would be used for the noble purposes of the great works of design. And of course there was.

Today we look through the eyes that Roger Fry bequeathed to us and it all seems so obvious. We pass naturally from Raphael to Poussin to Cézanne, with never a jolt, never a sense of incongruity, master follows master and each settles the same problem in a new way.

Whatever, a young man may ask, whatever was the fuss about? That there was a fuss, no end of a fuss, is indeed well enough known. Perhaps it is tedious to insist upon the point but insist I must for the First Post-Impressionist Exhibition was the crisis – the 'moment of truth' – in Fry's career. I insist therefore that when Roger Fry brought Cézanne, Gauguin and Van Gogh to the Grafton Galleries in November 1910 there was an outcry such as has never been heard since then in this country. The voices of good taste, of academic authority, of all the cognoscenti, of nearly all the 'progressive' *avant garde* painters in London, above all of the people who before this *volte face* had found Mr Fry such a charming lecturer on nice, safe, dead painters like Piero di Cosimo and Giovanni Bellini, were raised, not simply in horror and derision, not simply in protest, but in tones of deep, savage, heartfelt personal reproach. To show pictures by Cézanne in the year 1910 was tantamount to the creation of a public nuisance, the author of this outrage, the 'reckless prophet and promoter of this rotten league' had, in effect, violated the sisters, besmirched the flag, dishonoured the cheques of decent society.

'The accusation of anarchism was constantly made. From an aesthetic point of view this was, of course, the exact opposite of the truth, and I was for long puzzled to find the explanation of so paradoxical an opinion and so violent an enmity. . . .' Thus Fry in 1920; he concludes that the cause of the 'misunderstanding' was social. The art loving public used such names as Amico di Sandro and Baldovinetti in the game of culture which is also a game of social ostentation and, by introducing works which had the aesthetic force without the social cachet of the old masters he had struck at 'vested emotional interests'.

Here again we see how alert Fry was to questions of social motivation, how close in his thinking to Thorstein Veblen; but although Fry's answer, as far as it goes, is, I think, true, he neglects two other important causes of discontent, one of which he had himself examined in 1911 and had perhaps forgotten, the other, which he does not consider, is directly relevant to his own theoretical position. It is worth looking at both.

One major difficulty that the public experienced in 1910 was the difficulty of understanding a new pictorial idiom To people accustomed to the British painters of that age Cézanne was obnoxious simply because he used unfamiliar conventions.

Mr Henry Holiday, the painter of a still popular picture of Beatrice in a very fetching get-up meeting Dante on the Lungarno, said, of Cézanne's bathers:

'It was a small picture with three or four small figures. I am bound to admit that these were recognizable as human figures and some objects behind trees, but, short of that they were as nearly as possible feeble and flashily painted with patchy colour . . . the man on the right has a black eye and a great blobby nose. . . . I have sometimes seen bathers, but not being a Post Impressionist I failed to see thick black lines round their limbs. I suppose the perception of these lines is not given to ordinary intelligence.'

To this Fry responded:

'Almost all that he says would apply equally to a drawing of the Virgin and Child by Raphael. "Whoever," Mr Holiday would say, if he were to maintain his opinion with unfailing consistency, "whoever saw a woman with two or three lines round the oval of her face, whoever saw a number of parallel black scratches across her cheek". Such or suchlike would surely have to be Mr Holiday's criticism.

'I believe that there is no symbol for natural appearances employed by the painters at the Grafton Galleries which is one whit more disconcerting than the symbols of the shaded pen drawing with which we have fortunately become so familiar that they cause us no inconvenience. We have learned to read them with perfect ease, and I feel sure that the same will happen as regards the paint symbols used by Van Gogh, though I am not the least surprised that their unfamiliarity makes them a stumbling block for a time.'

Fry's art historical training assisted him in pointing out such seemingly self-evident and yet unperceived truths as this and it is noticeable that amongst his few allies, or near allies, were Charles Holmes and Tancred Borenius, while amongst his chief enemies were practising artists. A concern with one's own style, with the modern manner, whatever it may be, makes it hard to appreciate work in an alien pictorial language. But there was another and more important impediment to understanding.

To be shown pictures which made nonsense of one's liking for fashionable old masters was no doubt disturbing, to be confronted by a totally incomprehensible manner of drawing was puzzling. Together, these obstacles to appreciation might engender indifference, ridicule or dislike but not the agonized scream of rage in 1910 which calls for further explanation.

The feelings of the outraged connoisseur who is expected to look at works which make nonsense of his social feelings, of the artist obliged to accept an alien symbolism, can hardly explain what happened. Nor is it reasonable to suppose that the plastic values, the harmonious relationship of forms which, later, was to become so evident to the public could, in itself, offend. The offence lay in the unbearable intimacy, the patent rudeness of the sentiment that lay in these forms; compounded though they were of the most humdrum objects, Cézanne's paintings spoke in the unpalatable and unmentionable language of sincerity.

Consider the world, the world of art which the British public knew and loved. The world of Mr Holiday's Dante and Beatrice, of Brangwyn's Imperial dream, of misty-poetical streams at twilight, of prosperous mayors and tastefully packaged debutantes; the world in fact of 'beauty'. In such a world Cézanne's painting was ridiculous, irrelevant and obscene – unless, that is, one had sensibility enough to see that in its abominable way it was more serious, more important, more genuine than anything to be found in Burlington House, but such clarity of vision – and this, I think, Fry was never able to understand – was given only to a few exceptional people such as himself. He could not see that to show Post-Impressionists to an unprepared public was like pouring a bucket of half melted snow on to a man in a hot bath.

The fault of the Post-Impressionists lay in their merits, we may suppose that something of their virtue was felt by the hostile crowd for it was the same crowd (in part, at all events) which, when the unfamiliarity waned and the social prestige of the things waxed, passed from distrustful liking to positive enthusiasm.

Fry's ability to penetrate the veils of symbolism, fashion and sentiment made him the most catholic and the most perceptive of critics: it also tended to make him oversimplify the very complicated issue that his very lucid sensibility had created. Rejoicing in the emergence of an art possessed of those qualities of design which had always seemed to him essential he tended to see all art in terms of design.

And yet this tendency did not quite satisfy his scientific conscience. Could he apply it to Rembrandt? He began to doubt whether he could, and from the first he felt doubts about Clive Bell's theory of 'significant form': might it not be possible that some paintings were 'operatic' in the sense of being a perfect fusion of two different kinds of art? It was towards a solution of this nature that he was looking in his last years.

The Post-Impressionist Exhibition had, amongst its other unexpected results, that of making Fry – in a sense – the leader of the younger artists in this country and in some measure a messenger between the artists of Paris and those of London. In 1911 he attempted, but failed, to organize an independent exhibiting body for the British Post-Impressionists, he did secure for them a commission for a big public decoration. It is perhaps necessary to remind the reader that the many organizations, fellowships and grants that are now at the service of experimental art were then either unknown or in the hands of the Academy. And it was in the first place because artists must live that he tried to employ them as decorators. The Omega Workshops, despite their obvious possibilities as social engines, were originally intended mainly as a device that would enable young artists to go on working. Although the London Group was the direct offspring of *Camden Town*, which was never very close to Fry, he later became a member and no doubt a very influential member. Nevertheless, despite his close friendship with Duncan Grant and Vanessa Bell, he was much less concerned with contemporary art, particularly after the failure of the Omega in 1919, than is usually supposed.

It is natural enough to imagine that Fry who, after the War, had become the most influential critic in this country, perhaps in Europe, should have been the mentor of the young and should have exerted a constant influence such as that which Ruskin exercised through his *Academy*

*Notes.* He was, moerover, a fairly active journalist being employed by the *Athenaeum* and later by the *Nation* when these journals were merged.

But in fact a glance at the files of these weeklies will show that a young artist who looked to the *Nation* and *Athenaeum* for criticism of his work had little to hope and still less to fear from Roger Fry. Between 1918 and 1934 he contributed some sixty articles and of these there are but thirteen which can be considered as criticism of contemporary art, for the most part he deals with the Impressionists and the Old Masters or with general aesthetic questions. Where he does discuss living painters he is usually concerned to salute some contemporary whom he admired: Marchand, Derain, Simon Levy, Dufresne, Matthew Smith, Bonnard, Gertler or McKnight Kauffer. He seldom finds fault and I think there is only one article in which modern critics would think that he was hard upon a young artist, that written two years before his death, on Skeaping and the younger British sculptors.

If British art criticism failed adequately to deal with the problems of the 1920s the fault lies rather with Clive Bell than with Roger Fry and, as Professor Fishman very sensibly remarks: 'Athough Fry's aesthetic views were so closely allied with Bell that they might well be regarded as collaborators, Fry's contribution to art criticism is distinct.'

This withdrawal from the contemporary scene was perhaps a fault, certainly it resulted from a failure. The efforts made between 1910 and 1914 had not borne fruit and, both in France and in England, the élan of Post-Impressionism died with the War.

In an essay on a Retrospective Exhibition of the London Group written in 1928 Fry recalled the excitement of those heroic years, the quality of monumental grandeur that lay in the Post-Impressionist painting of that time; he regretted that the painters had never had state support, that no great public site had ever been given them. No doubt he also had in mind the failure of the Omega Workshops – and still worse, their exploitation by Tottenham Court Road. The opportunity for 'large scale organization of form' had gone and perhaps these artists were wiser in their generation 'who went on cultivating their Camden Town gardens'.

It would be wrong to conclude an essay on a character so rich, so various and so joyous, so fascinated by the sciences and so delighted by all the arts, on a sad note. Fry may have felt that the arts of his own century, and indeed his own painting, had failed to give all that it might have given in the way of fulfilment. But he hardly had time in which to deplore things, there was always so much cause for rejoicing. That clarity of emotion which enabled him to see through conventions and love Cézanne could take him also to China, to the Pre-Columbian America, to Benin or the Congo. And the intense pleasure that he felt could be communicated.

The lectures which he gave on Flemish, French and British art at Burlington House he made into books; but, as Sir Kenneth Clark says, they are not his best books, although to those who did not hear the lectures themselves they may perhaps seem better than to those of us who did. For Fry, as a lecturer, achieved masterpieces of which he was incapable in more permanent art forms. His union of charm and reason, of a high seriousness with quiet humour, the sense of witnessing, of participating in the discovery of a work of art by an infinitely subtle and sensible mind are not now communicable. At the end of his lectures one felt that there was nothing that the lecturer had felt which was not shared by his audience: the whole workings of a wonderfully acute sensibility had been made beautifully and completely public and criticism had reached a pitch of excellence which could never be surpassed.

'And finally the lecturer, after looking long through his spectacles, came to a pause. He was pointing to a late work by Cézanne, and he was baffled. He shook his head; his stick rested on the floor. It went, he said, far beyond any analysis of which he was capable. And so instead of saying, "Next slide," he bowed, and the audience emptied itself into Langham Place.

'For two hours they had been looking at pictures. But they had seen one of which the lecturer himself was unconscious – the outline of the man against the screen, an ascetic figure in evening dress who paused and pondered, and then raised his stick and pointed. That was a picture that would remain in memory together with the rest, a rough sketch that would serve many of the audience in years to come as the portrait of a great critic, a man of profound sensibility but of exacting honesty, who, when reason could penetrate no further, broke off; but was convinced, and convinced others, that what he saw was there.'

# Roger Fry—Painter
## by Philip Troutman

Roger Fry was first a painter. When he came to choose his profession it was that of painter; and painting continued to be the activity which meant most to him, which alone gave him a sense of fulfilment. His decision in 1888, whilst still at Cambridge studying the natural sciences, to make his natural vocation his profession was one which was eventually to have an incalculable effect on the course of painting in England; for the artist preceded the writer on art.

In his boyhood, Roger Fry showed an inclination and a talent for drawing. However, that their son would eventually take up painting as a profession could never have entered the minds of his parents. They had destined him for a scientific career, and in 1886 he commenced his studies at Cambridge. The boy Roger Fry had shown an almost insatiable curiosity and desire to get to the root of things; and this was not only useful to him in his scientific studies, but was also to be an essential part of his approach to his paintings: he could never feel sympathy for the superficial.

His sense of duty to his parents and his natural inability to give up easily a task once undertaken did not allow his decision to hinder his university studies, which he completed in 1888 with first class honours. After taking tuition with Francis Bate in London, who 'taught [him] more how to analyse [his] impressions than move [his] pencil' (letter to Lowes Dickinson quoted by Virginia Woolf in *Roger Fry*; and Fry remarks: 'this seems to be the right end to begin'), he spent some time in 1892 at the Académie Julian in Paris. In the previous year he had made an extensive tour of Italy and Sicily, where he busied himself studying, copying and debating the Italian Old Masters and sketching from nature; but apparently making little contact with contemporary artists or their art. It is on this trip that he paints the delightful, small *Landscape with Shepherd* 1891 (No. 67), and first demonstrates his special leaning towards a classical art, and his special feeling for the structural design of a painting. This sketch, with its Claude-like light and mood and its careful organization of form, is referred to in a letter from Rome: 'I sometimes go out sketching, & I'm doing a lovely thing near the Villa Madama. Really it is going to be rather good . . .'; and there follows a rough sketch of the painting, and the description: 'A row of bare trees, bright red in the evening sun, & behind the Apennines and the blue sky, and in front a pool, & sheep & a shepherd. Of course it is all colour, so this gives you no idea' (to Lowes Dickinson, 11/5/1891). He had clearly given thought to

the construction of the painting: the measured intervals of the four verticals of trees, and the careful disposition of the horizontal lines of the composition receding to the distant hills. He expresses his particular feeling both for the structural organization of a painting and for a Claude-like mood in his landscapes which was to stay with him. A few days later he writes to Robert Bridges from Florence: 'I've done a good many sketches which I hope you would like. Really I think you underrate the possibilities of landscapes. . . . It seems to me that it is quite possible to get something of the feeling of Dixon's poem 'A Spirit Wooed' . . . even more intensely expressed by landscape than in poetry . . .' (17/5/1891); and landscape was to remain the motive which best drew out his creative faculties.

In Paris in 1892, where he was studying at the Académie Julian, he seems to have made no contact with the vital new art of the Post-Impressionists, and in general found little to stimulate him. He had rejected Impressionism: he was able to write to his sister Margery in 1893: '. . . yes, we shall have a bad time now that Impressionism is being boomed as a fashionable thing for young ladies who sketch . . . it will be taught in the Academies soon, and then it's the devil' (20/9/1893). What stimulated Fry was not the superficial or accidental in nature, the possible attraction or interest of outward appearances, but something deeper and more permanent. Colour, too, for its own sake did not move him. Discussing Raphael's *Galatea* in a letter to Margery he writes: 'Of course you mustn't expect splendour of colour like the Venetians, only so much colour as shall make the form expressive' (27/3/1894). It is the painter speaking, recalling the work he had seen three years back in Italy, and expressing his own feeling for form and the subsidiary role of colour.

If he had rejected Impressionism, so he had rejected naturalism in general: 'One is in despair about modern art, especially painting which can do none of the things it ought to do without a mythology. . . . You see I am at last leaving the emptiness of naturalism without an idea. With an idea it may yet be of service, but the idea has yet to be born,' he writes to his sister Margery a few months later (17/7/1894). He found nothing of relevance to his vision in modern art. He was seeking some guidance, but could find none. Unknown to him artists in France were active creating a modern painting which, only much later, he was to discover and identify with an approach he was all along seeking. He was thrown back to the study of the Old Masters.

He continued painting. He essayed a variety of subject-matter: landscape, especially; the portrait, which remained throughout an interest of his (No. 6, of his *Wife*, of around 1900; and No. 19, of *Helen Anrep*, of around 1926); and among other things, turned his attention to illustration (those to Trevelyan's poems follow a variety of styles, in general that of English nineteenth-century illustrators, but include also a number in which he shows his acquaintance with the attractive art of the Italian sixteenth-century chiaroscuro woodcut).

In the meantime (1896) he had married. His happiness was to be shortlived. Only shortly after marriage Fry's wife fell sick, and this was the first intimation of the painful and incurable illness which was to assail her a few years later. There was a short respite; in 1901 and 1902 Fry's two children, Julian and Pamela, were born; then came the tragedy. His wife was finally confined to an asylum. The material demands at home and Fry's great personal grief forced him to relegate painting to the background.

In February 1910 he writes to his mother: 'I have given up all hope of happiness.'

Fry's need, long suppressed, to express himself in painting was bound sooner or later to assert itself, and in 1910 there appeared a sudden surge of activity, an activity not again to be interrupted. The inspiration for this was his 'discovery' of the painting of the 'Old Masters' of Post-Impressionism (Cézanne above all), and of the subsequent and more recent developments of Cubism and Fauvism. This discovery came at the moment that Fry most needed some great self-absorbing employment of his energies; and it provided the necessary incentive. At last he was aware of a vital modern art: 'one that had worked out the problem of how to use the modern vision with the constructive design of the older masters' (*Retrospect*, 1920); one which could say what he had all along been striving to say; and he need no longer 'feel out of touch with his generation'. Indeed among his contemporaries in England he could now find himself in the vanguard.

His daughter Pamela recalls the atmosphere of this occasion: 'One felt there was a tremendous ferment in the air, the excitement of a wave of liberation, the liberation given by seeing things anew, of being able to shed the old skin of conventional or out-dated representation, and to bite deeply into the essential nourishment of form, and drink one's fill of the wines of colour. . . .' The atmosphere spread to the schoolroom at their home, where the children 'were given plenty of tempera colours and allowed to paint . . . on the distempered walls. We also decorated the walls with posters of the Second Post-Impressionist exhibition, which with their strong black outlines were most satisfying for filling in with paint. . . . This release also meant a struggle – I remember the many sittings for the portrait of Julian [Fry's son], and the number of times it was completely altered, as if all the impact of Gauguin and Van Gogh were struggling for mastery in this little painting' (1910; the painting, in the collection of Mrs Pamela Diamand, shows clear signs of the struggle).

He began painting again in a completely new mood. The vision was essentially the same: for he had identified the vision of the Post-Impressionists with his own; and it was his realization of the absence of structural design in the paintings of the Impressionists, that is, in the painting of his contemporaries as he knew it hitherto, and his 'innate

desire for this aspect of art, that drove [him] to the study of the Old Masters, and in particular, to those of the Italian Renaissance [Cézanne too had wished 'to do Poussin again from Nature'], in the hope of discovering from them the secret of the architectonic idea which [he] missed so badly in the work of [his] contemporaries' (*Retrospect*, 1920). He was to remain true to this desire throughout his life.

But if the vision was essentially the same, the mood was new. Reinvigorated by contact with something alive and of his day, there was a freshness of vision, deriving from the rediscovery of himself, and from the artist's realization that he has a vision valid for his time. This new mood was reflected in his painting, in the greater strength and assurance of his design and colour. From the release of the artist's pent-up imagination came the ardour and determination of the attack, and this was reinforced by his realization that there was little time to lose: for he now found himself, in effect, to be of the new generation of artists who were to be inspired by the art of Post-Impressionism (in England, indeed, he was the first), yet he was in his middle forties. He tells us of his 'new sense of confidence and determination which I shall stick to as long as it will last' (letter to MacColl, February 1912). He was the pioneer of a new painting in England.

His work throughout the 1910s has an enormous variety, as he enthusiastically – perhaps urgently – and methodically strives to come to terms with the new painting. His daughter has described his grappling with the design and violent colour of his portrait of his son Julian in 1910.

In Turkey with Clive and Vanessa Bell in 1911 he could at the same time produce the rapid sketch of the *Seated Turkish Woman* (No. 69), with its ease and freshness of execution, and such a view as the *Near Brussa* (No. 70), whose original pattern and colour reveal his acquaintance with Fauvist painting and is also inspired by the new surroundings. The *River with Poplars* (No. 68) is similarly a personal interpretation of Fauve painting, and one in which his distortions of the forms (the trees are reminiscent of Rouault's as seen in two landscapes in the Fry Collection at the Courtauld Institute Galleries, painted in 1919) are taken farthest, in this case suggested possibly by their natural transformation in the half-light.

Possibly to the following year belong paintings such as the *South of France Landscape* (No. 72), with the Cubist simplification of its angular clouds, trees and other forms (and again the 'distortions' of form seem to be informed by something of the essence of the freshness and liveliness of the scene) and the strong Cubist construction of his *White Road with Farm* (No. 71). These last two possess that all-pervading quality of light which he was to prefer in his landscapes of the 1920s and 1930s – and incidentally something of the mood of his landscape (No. 67) painted in 1891. There is little that is really derivative in these paintings.

On a tour of Italy in 1913 he painted the three Bologna landscapes: the one of *San Stefano* (No. 75), Corot-like, substantial in its colour and light, and broadly and simply constructed; the *Cloisters* (No. 76), with its hints at Cubist simplification; and the lively and spontaneous recording of the *Street-scene* (No. 74), viewed from a balcony in an evening light; all with more colour and a stronger plastic quality than hitherto.

One of the paintings of more immediate appeal is the *Terrace* (No. 73; *c.* 1912, and possibly belonging to the series of Bologna paintings) with its Bonnard-like charm; but there is not merely a surface attraction, for beneath is the solid construction of all Fry's painting. The water-colour sketches (Nos. 96 and 101), with the comparative lightness proper to their technique, possibly painted in this same year, continue to present a form of Cubist simplification.

The foundation of the Omega Workshops in 1913 meant no abatement of Fry's activity, but some of his energies were necessarily spent in organization (and more still after the outbreak of the War in 1914, in his effort to keep the Workshops going), and a large proportion of the time spent on painting was dedicated to designs for the Omega. During the war he was able to visit France: in 1915 (when he was nearly shot as a spy!) and when he stayed at Roquebrune with the Bussy's; and in 1916, Paris only, when he met Picasso and Matisse and tells of his meeting with the latter, and of this artist's 'new things, more solid and concentrated' (qualities which Fry sought in his own work), which he 'liked very much' (letter to his daughter Pamela, 3/7/1916). To this trip abroad belongs the *Mentone* (Fry collection, Courtauld Institute Galleries), with its comparatively subdued Fauvist colour, its active design and strong sense of structure. Deriving from experiments in design for the Omega Workshops is the original and witty *Still-Life with Italian Painting* (No. 83), with its lively arabesque in space, of about 1918.

It was towards the end of the War that he held an exhibition of his flower paintings, of which he sold all, somewhat to his dismay, for, as he commented to his daughter at the time: 'I shall never paint flowers again. It is dangerous to try to repeat anything that has been a success because you then get stuck in one style'; and one suspects he was also apprehensive about a painting that had so readily drawn popular appeal.

During the last two years of the War we find Fry working on a considerable number of portraits which in the largeness of their design and the broad and vigorous handling of colour include some of the most ambitious work he produced at the time (Nos. 13 and 78, and the striking profile of *Nina Hamnett*, No. 81). Of the portrait of *Viola Tree* (collection of Mrs Pamela Diamand) painted in 1918, he remarks: '(It is) a remarkable likeness which almost frightens me,' expressing his continued distrust of naturalism.

In 1918 the end of the War was approaching. Fry was staying at Bo-Peep Farm, in Sussex, where he was recovering from an illness. He felt that he had now gained all he could from the experimentation of past years and that it was time for assimilation and synthesis: 'I am painting hard at landscapes . . . I think some good, but I can't take the next step which would be my inevitable synthesis, and not a willed and deliberate one. But still I am content to go on working at nature almost as literally as though I'd several lifetimes to do the trick in' (to his sister Margery, 2/6/1918). 'For an artist to approach a complete work of art,' he tells us elsewhere, 'there are two possibilities: (1) through his sensibility to work towards perfect organization of form; (2) to attack the organization of form deliberately and once mastered to allow the sensibility to give body and substance to what had begun as an abstraction. In either case it is long, and that is why so many only achieve real expression late in life' (*Transformations*, 1926). This was possibly written with his own case in mind: he had at first relied on his own sensibility; and from 1910 he had taken the second course, attacking the organization of form deliberately.

In this same year we find him working from some sketches that he had made in France on some earlier occasion, as if in anticipation of his return to the one country he found really congenial to his particular vision. In the following year he visits France, after an absence of three years, and henceforth he was to make visits of some duration each year.

Throughout the last one-and-a-half decades of his career we find him tirelessly working before his 'motive', which meant landscape and preferably the landscape of the South of France. At times he would find the landscape unfavourable: 'At first I thought I should not be able to paint here – the place is so damnably picturesque' (to Pamela, 25–7/10/1919); 'At first I was perhaps a little disillusioned, [the landscape] seemed a little too rich, too full of things, and too mountainous. . . . The pines have a habit of collecting in masses and making a horrid saw edge of the hills they cover' (to Pamela, 9/11/1919); and 'I saw today a sight not pictorial at all, but very sensational – a sort of immense courtyard of plane tree avenues round a field, and in the middle of the field a circle of Lombardy poplars all pure gold . . . it was almost too dramatic' (to Pamela, 9/11/1919). His visual contemplation was hampered by a landscape that was too picturesque, by one in which the accidents of nature confused or concealed the structure, or by the over-dramatic or startling.

There were times, of course, when the weather did not permit his staying out-of-doors at this 'motive': 'Today the mistral was too terrific to paint out-of-doors,' he writes from France in 1919, 'so I got an old woman of eighty . . . whom I found gathering sticks, to come and sit' [No. 84] (to Margery, 11/10/1919); and: 'I got up at seven . . . and worked all morning at a still-life [*Still-life with Melon*: private collection] which I began in the wet spell and which has kept me at it here for more than a week . . .' (to Margery, 1/11/1921). These two letters indicate that still-life and the figure were now the exceptions to which he turned when conditions were not favourable for working out-of-doors.

But generally the conditions were favourable and he could find inspiration out-of-doors in his chosen countryside: 'Sat all day painting . . . the autumn colours are amazing. . . . Here I can't waste a moment of daylight . . .' (to Pamela, 9/11/1919); 'getting on splendidly here . . . gradually finding all sorts of motives here. More . . . than I can tackle' (to Margery, 23/4/1920); 'I've painted today for the last day for goodness knows how long . . .' (to Margery, 18/11/1921); 'Motive No. 1 begins at 6.0 am, Motive No. 4 ends at 7.30 pm, and except for a bathe in the rather too rapid Dordogne I'm at it all the time . . .' (to Margery, 19/7/1924); and 'I've caught up with summer. It's deliciously warm and I can sit out till 6 or so . . . and can paint all day long' (to his sister Agnes, 24/10/1928). It is then that the painter's satisfaction at fulfilment is most deeply felt. Against this, he began to feel more and more the encroachment on his time of preparing for lectures and articles: 'When the sun is out the country looks more lovely than usual at this time so that I wish I could paint instead of lecturing, but there's too much of it to think of it' (to Margery, 27/10/1933).

Almost immediately on his return to France he entered the next and final phase of his painting. He was first concerned with bringing together the results of the separate exercises of the previous years: the substantial quality of light and colour of his Bologna paintings; the strong three-dimensional quality of, say, the *Road Climbing Uphill* (No. 71); and the fluency of execution and strength of colour of the recent portraits. Almost on arrival in the South of France in 1919 this renewed contact with the landscape and its light encouraged a change in his palette. Already he introduces the earth colours and seeks to produce the rich, warm and restrained quality of colour of his late paintings: 'The autumn colours are amazing. I don't think I ever had quite such a sensation of colour in all my life – so rich and yet so sober, all earth colours . . . I really think it's absurd to stay in England when there are such places on the same planet . . .' (to Pamela, 9/11/1919). 'The colour is amazing and the secret of it that there are no bright colours. I find I use almost entirely black, yellow ochre, Venetian red, raw umber, Indian red, terra verte . . . and yet the effect is always of colour. It is just the purity and beauty of the greys that makes it seem more coloured than England' (to Pamela, 25–7/10/1919).

In the last decade of his career (1924–34) he arrives at a completely mature and personal style of painting, and of this he seems to have been aware. Thus, already in 1921: '. . . I do feel now that I've got somewhere where no-one else in England has, but I don't think that'll help me in England' (to Margery, 1/11/1921); and 'I fear they [his pictures] haven't been a success. . . . It's really getting rather ridiculous the more so as I now feel pretty sure of where I am compared with other English painters. . . . I no

longer have the feeling that I wish I'd done Duncan's [Duncan Grant] pictures which I always used to have. I'd rather have done my own – so my total failure is becoming quite interesting . . . this sounds rather conceited, but you know how long I've been in getting to any feeling of security about my own work, but now that I've got it I may as well admit it' (to Margery, 18/11/1921). And from 1924 onwards this feeling of confidence is confirmed by his realization that the long desired synthesis had arrived: 'And I think I can constate (*constater:* Fry could find no equivalent English word) that my painting is more spontaneous, gayer and more lyrical than it's ever been. It's strange how little the moods one creates may have to do with the moods one experiences' (to Margery, 26/6/1924). And a year before his death: '. . . I have to hang my show next day [3rd July]. I wonder what sort of a reception that'll have. Not that I feel it much matters to me nowadays. I shall go on whatever is thought having arrived at an idea that I have some very small but still quite personal note to strike' (to Margery, 22/6/1933). In the event his paintings did sell, as he tells his sister Margery a little later: '. . . I sold 12 at the show . . . not bad I think . . .' (2/8/1933).

There is, in these last works a complete integration of colour, light and form. The rich, warm yet restrained colour has its exact counterpart in the quality of the unifying, all-pervading light which gradually reveals the fullness and quiet activity of Fry's design – his complex organization of forms – which can be identified with the fullness of nature. These late landscapes have too a quiet assurance and ease of maturity. They invite contemplation, and contemplation is duly rewarded (Nos. 90 and 91, and the small lyrical sketch of the *Gypsies*, No. 93, of 1933).

As he had predicted, his painting had achieved its inevitable synthesis, and it was not a 'willed and deliberate one'. His trust in his own particular vision and his integrity as a painter were finally rewarded. At first, on occasions, he could have felt that time was against him. Thus, at the outset, in the letter of 1918 already mentioned, he had remarked: 'I am content to go on working . . . as though I'd several lifetimes to do the trick in'; and the letter of 1921, quoted above, indicates that there had been occasions when he did not feel too secure about his own work; these doubts, however, could hardly have been deep, and he was never tempted to deviate from his path. He was unable to affect a manner: 'Any effect of permanent value must follow directly from the matter in hand,' he writes, 'it is not to appear more interesting or impressive than it is,' and continues, 'I leave it an open question whether this is a moral trait,' and insists on the recognition of 'the extreme futility of lying where art is concerned' (*Marchand*, in *Vision and Design*, 1919).

Fry's painting was completely his own. In 1910 he had pioneered a new age in English painting. If in the last decade of his career he was a solitary figure, it was because of his artistic integrity, his 'determination to go on, whatever is thought, having arrived at an idea', and because, when he had opened up the vista of the new French painting, he had, unwittingly, indicated the possibilities of still wider vistas. He did have 'a personal note to strike', but he was modest in describing it as 'small'.

# Roger Fry — biography

**1866** Roger Eliot Fry, the second son of Edward and Mariabella Fry, born 14 December at No. 6 The Grove, Highgate.

**1877** Attends Sunninghill Preparatory School.

**1881** Goes to Clifton College, where John Ellis McTaggart – the future philosopher, joins him the following year. They become firm friends.

**1884 Dec** Wins an exhibition in science at King's College, Cambridge.

**1885-88** At Cambridge, shares rooms with McTaggart. Makes friends with Goldsworthy Lowes Dickinson. Starts to paint in oils.

**1886** Meets John Henry Middleton, who had recently been elected as Slade Professor of Fine Art. With him Fry studies the development of Italian painting.

**1887 May** Elected to 'The Apostles', 'a society for the discussion of things in general'. McTaggart and Dickinson were also members. Obtains a First Class in Part I of the Natural Science Tripos.

**1888** Obtains a First Class in Part II of the Natural Science Tripos. Shocks his father by resolving to become a painter instead of continuing a promising scientific career. He is allowed to study with Francis Bate, a New English Art Club painter.

**1891 Spring** First visit to Italy. Letters written on this journey show his acute visual perception. He particularly admires Raphael's Stanze frescoes and the architecture of Michelangelo. In Venice he meets John Addington Symonds and Horatio Brown with whom he is able to discuss painting at length.

**1892** Goes to Paris with Dickinson and attends classes at the Académie Julian. On his return to England, he shares a house with the poet R. C. Trevelyan in Beaufort Street, Chelsea. Sends several paintings to the NEAC where they are rejected. Starts contributing articles and art reviews to magazines.

**1894** Gives University Extension Lectures, mostly on Italian painting in the Renaissance. Visits Lille, Antwerp, then Italy where he gathers material for his lectures. Designs furniture for McTaggart's rooms at Cambridge.

**1896 Dec 3** Marries Helen Coombe, also a painter.

**1897** Lung trouble forces Helen Fry to go abroad. They spend several months in Italy.

**1898** The first signs of Helen Fry's mental illness. By 1910 it becomes clear that she is incurable. She dies in 1937.

**1899** Publishes his first book, *Giovanni Bellini*, which is well received by the critics.

**1900** Contributes reviews of current London exhibitions to the *Athenaeum*.

**1900-1901** Contributes two articles on Giotto to *The Monthly Review*, later reprinted as a single essay in *Vision and Design*.

**1901** Becomes art critic to the *Athenaeum*.

**1903 April** Exhibition of paintings and drawings at the Carfax Gallery. Helps to re-establish the *Burlington Magazine* to which he is to contribute many articles during his career.

**1904 June** Rejected as Slade Professor of Fine Art at Oxford.
**Dec** Pierpont Morgan, president of the Metropolitan Museum, New York, invites Fry to visit America. As a result of this visit he is asked to become the director of the Metropolitan under Sir Purden Clarke. Refuses because he wants to stay with his family in England.

**1905** Publishes an annotated edition of *The Discourses of Sir Joshua Reynolds*. His name is mentioned as a likely candidate for the Directorship of the National Gallery. Meanwhile Pierpont Morgan revises his original offer to suit Fry's wishes. Fry accepts a post as Curator of Paintings at the Metropolitan Museum, which enables him to spend most of the year in Europe. Immediately after his acceptance he is offered the Directorship of the National Gallery which he feels bound to refuse.

**1906** At the International Society's Exhibition, Fry sees several Cézanne paintings which make a great impact on him.

**1907 April** Exhibition of Paintings and Drawings at the Alpine Club Gallery.

**1908** Resigns from the jury of the NEAC.

**1909 April** Exhibition of Paintings and Drawings at the Carfax Gallery. Publishes *An Essay in Aesthetics*, which is later reprinted in *Vision and Design*. Designs and builds his house, Durbins, near Guildford.

**1910** Leaves his job at the Metropolitan Museum, New York, after a succession of differences with the President, Pierpont Morgan.

**Dec** An exhibition organized by Fry of modern French painting, 'Manet and the Post-Impressionists', opens at the Grafton Galleries and arouses a storm of indignation. Critics believe him to have jeopardized his reputation but the young painters, realizing the importance of figures like Cézanne, see Fry as the most enlightened critic working in England.

**1911** Offered the Directorship of the Tate Gallery but refuses. The directors of the Grafton Galleries offer him control of their galleries during the autumn months. Fry sees in this the opportunity to 'show a general secession exhibition of non-academic art of any importance' side by side with contemporary French painters.
**April** Visits Constantinople with Clive and Vanessa Bell. Commissioned by the Borough Polytechnic to decorate the students' dining room; he collaborates with Duncan Grant, Frederick Etchells, Bernard Adeney, Albert Rutherston and Max Gill.

**1912 Jan** Exhibition of paintings and drawings at the Alpine Club Gallery. Publishes *Art and Socialism*, which is later reprinted with considerable alterations in *Vision and Design*.
**July** Organizes 'Exposition de Quelques Indépendants Anglais' at Galerie Barbazanges, Paris.
**Oct** Organizes 'Second Post-Impressionist Exhibition of English, French and Russian artists'. Public reaction is similar to the previous exhibition except that now a few critics find praise for Matisse.

**1913 July** The opening of the Omega Workshops Ltd in Fitzroy Square. Fry employs young artists part-time at thirty shillings a week to provide designs for materials, furniture, pottery, etc. Visits Italy with Duncan Grant and Clive and Vanessa Bell.

**1914** Second Grafton Group Exhibition at the Alpine Club Gallery. Mural decorations for Henry Harris's house in collaboration with Vanessa Bell and Duncan Grant.

**1915 Nov** Exhibition of paintings at the Alpine Club Gallery; some Omega products are shown too.

**1916** Visits Paris and meets Picasso and Matisse.

**1917 Mar** Exhibition of Children's Drawings at Omega Workshops.
**Oct** Organizes the exhibition 'New Movement in Art' at Mansard Gallery, London, and afterwards in Birmingham.

**1918 Summer** Meets André Gide.
At the suggestion of Duncan Grant and Roger Fry, Maynard Keynes persuades the Treasury to finance the purchase of works of art from the Degas sale in Paris.

**1919** Sets up house in London at 7 Dalmeny Avenue with his sister Margery.
**June** Closes the Omega Workshops. Meets Derain. Spends several months painting in Provence where he meets Marie and later Charles Mauron. Thenceforward paints abroad every year.

**1920** Publishes *Vision and Design*, a collection of articles written over a period of nearly twenty years. Exhibition of paintings and drawings at the Independent Gallery.

**1923** Exhibition of Recent Paintings at the Independent Gallery. Visits Spain and paints there. Publishes *A Sampler of Castille*.

**1925** Fry's critical standpoint is subjected to a strong attack in *Principles of Literary Criticism* by I. A. Richards.

**1926 May** Takes part in a mixed exhibition at the Leicester Galleries. Settles with Helen Anrep in Bernard Street, WC1. Publishes *Transformations*, another collection of essays.

**1927 Feb** Exhibits with Frederick Porter and Bernard Meninsky at Lefevre Gallery.
Elected an Honorary Fellow of King's College, Cambridge.
Publishes *Cézanne: a study of his development*.
Gives a series of lectures under the auspices of the National Art Collections Fund at the Queen's Hall which are an enormous success.
Again rejected as Slade Professor of Fine Art at Oxford.

**1928** Visits Germany and Austria.

**1929** Made an Hon LL.D of Aberdeen University.

**1930** Publishes *Henri Matisse*.

**1931 Feb** Retrospective Exhibition of his own paintings at the London Artists' Association.
Buys a small farmhouse at St Remy which he shares with Charles and Marie Mauron.

**1932** Gives a further series of lectures on French Art at the Queen's Hall under the auspices of NACF, published later the same year as *Characteristics of French Art*.
**April** Visits Greece with his sister Margery and Leonard and Virginia Woolf.

**1933** Appointed Slade Professor of Fine Art at Cambridge. His lectures aim to span the history of art from Egyptian to modern times and are posthumously published as *Last Lectures* in 1939.

**1934** Gives two lectures on British Art at the Queen's Hall under the auspices of NACF which are published the same year as *Reflections on British Painting*.
**Sept 9** Dies of heart failure following a fall and broken thigh.

# I. The family, friends and circle of Roger Fry

**Catalogue Notes**
All exhibitions were in London unless otherwise stated. Paintings and objects are measured in inches, height before width.

Abbreviations:

NEAC – New English Art Club

Colchester 1959 – 'Paintings, watercolours and drawings of Roger Fry', The Minories, Colchester, 1959

Omega Workshops 1963–64 – 'An Exhibition of the Omega Workshops' at the Victoria and Albert Museum, 1963–64

L – Exhibited at the Arts Council Gallery, London, only

LN - Exhibited at both the Arts Council Gallery, London, and the University of Nottingham.

N – Exhibited at the University of Nottingham only

**1 Roger Fry**
Mariabella Fry, the Artist's Mother, 1927
Oil on panel, 15¾x12⅝

Exh: Colchester, 1959 (4)
*Mrs Pamela Diamand*

**2 Roger Fry**
Sir Edward Fry, the Artist's Father
Silverpoint, 9½x13¾
Signed and dated: R.F., Oct. 20 '18

Edward Fry was born in Bristol, 4 November 1827. Educated at home and at Bristol College. For a while he studied zoology and sent several papers to the Zoological Society of London. After a continental tour in 1848 he entered University College, London, where he read law. In 1851 he graduated and in 1854 was called to the bar. From then on his law career grew steadily more successful. In 1869 he took silk, and in 1877 was appointed judge; throughout his career he was responsible for many legal reforms, including the revision of the Judicature Acts. He died at his home on 18 October 1918.
*Courtauld Institute of Art*

**3 Roger Fry**
Margery Fry, the Artist's Sister, *c.* 1890 (illus.)
Oil on canvas, 20x16

Margery Fry was born in 1874 and educated at Roedean and Somerville College, Oxford. From 1904–14 she was Warden of University House, Birmingham. During the First World War she worked with the Quakers' War Victims Relief Mission in France. In 1926, appointed Principal of Somerville College, a post she held until 1931. From 1919–26 honorary secretary of the Howard League for Penal Reform. She was the member of the large Fry family closest to her brother Roger, and many of his most interesting letters are addressed to her. She died 21 April 1958.
*Private collection, Somerset*

**4 Roger Fry**
Goldsworthy Lowes Dickinson, 1862–1932
Chalk, 19½x15⅞
Signed and dated: R. E. Fry, 1893

March 1893: Fry wrote to Dickinson, 'Sickert is delighted with your portrait and agrees it's the best

I've done yet – he thinks I ought to send it to the NEAC, qu'en dis tu?'
Goldsworthy Lowes Dickinson, humanist, historian and philosophical writer, was born in London, 6 August 1862. Educated at Charterhouse and King's College, Cambridge, where he was elected to a Fellowship in 1887. That same year he met Roger Fry, and they remained firm friends until Dickinson's death in 1932. After Cambridge, Dickinson took up medicine but soon dropped it in favour of modern history. Apart from his many publications, Dickinson is remembered for the leading part he played in drafting schemes for a 'League of Nations' (a phrase he is thought to have invented) very shortly after the outbreak of war in 1914. His search for a way to unravel the causes of war and find the principles upon which peace could be built, is contained in many books and pamphlets, notably *The International Anarchy* 1904–14 (1926). After this, he settled down in Cambridge and devoted himself to the study of poetry and philosophy. He died in London, 3 August 1932.
*Trustees of the National Portrait Gallery*

**5 Roger Fry**
Robert Bridges (1844–1930)
Oil on canvas, 21¼x15¼

Robert Bridges was born at Walmer, 23 October 1844. Educated at Eton College and Corpus Christi College, Oxford, where he met Gerard Manley Hopkins. In 1871 he began his studies as a medical student at St Bartholomew's Hospital and graduated MB in 1874. His promising medical career was cut short by illness in 1881, after which he married and devoted himself to poetry and music. In 1907 he settled at Chilswell House, on Boar's Hill, Oxford, where Roger Fry used to visit him. In 1913 he was appointed Poet Laureate and the same year founded the Society for Pure English which absorbed a lot of his interest. In 1925 he and Roger Fry began collaborating on a book on handwriting, which was published by the Society for Pure English. Bridges died at Chilswell, 21 April 1930.
*The Lord Bridges*

**6 Roger Fry**
Helen Fry, the Artist's Wife, *c.* 1900
Pencil, 15x20½
Unsigned

Not previously exhibited
Roger Fry married Helen Coombe on 3 December 1896. He met her when she was an art student and exhibiting at the New English Art Club. Virginia Woolf (*Roger Fry*, 1940, p. 94) recalls that Sir Charles Holmes spoke of her as 'a delightful artist'.
*Mrs Pamela Diamand*

**7 Helen Fry**
Robert Trevelyan
Pastel and watercolour, 19x14¼
See No. 6

*Julian Trevelyan*

**7a Helen Fry**
Florence from Fiesole, *c.* 1896
Oil on board, 9¼x12¾

Not previously exhibited
*Mrs Pamela Diamand*

**8 Henry Lamb**
Lytton Strachey (1880–1932)
Oil on canvas, 19x15
Signed and dated: Henry Lamb 1912

Exh: 'Second Post-Impressionist Exhibition', 1912 (107) illustrated
This painting is one of several that Henry Lamb did of Lytton Strachey. The best known hangs in the Tate Gallery, London.
Lytton Strachey, critic and biographer, was born in London, 1 March 1880. Educated at Abbotsholme School, Leamington College, and Liverpool University, followed by four years at Trinity College, Cambridge, where he formed his ideas and made many lifelong friends including John Maynard Keynes, Edward Morgan Forster, Desmond MacCarthy, Leonard Woolf and Clive Bell. After Cambridge he worked on the *Spectator* and contributed to the *Edinburgh* and *New Quarterly Reviews*. In London he became a prominent member of the so-called Bloomsbury Group, which comprised the friends he had made at Cambridge, Vanessa and Virginia, the daughters of Sir Leslie Stephen, his cousin Duncan Grant and Roger Fry. They shared together the same dislike of Victorian beliefs and habits and the same passion for intellectual discussion. Throughout his career from 1912 Strachey published several important books, including *Eminent Victorians*, 1918, which established his reputation as the leader of a strong reaction against the Victorians. In 1924 he settled at Ham Spray House, near Hungerford, with Mr and Mrs Ralph Partridge. He died of cancer 21 January 1932.
*Mrs Igor Vinogradoff*

**9 Max Beerbohm**
Annual Banquet. A suggestion to the New English Art Club, 1913
Pencil, pen and watercolour, 12x16

Exh: Leicester Galleries, 1913, April–May (1); NEAC Retrospective Exh: Jan.–Feb. 1925 (191); Manchester, April–May 1925 (6)
Lit: Lynch, 1921, pp. 139–40
Repr: Max Beerbohm, *Fifty Caricatures*, 1931, pl. 42

Review of the Acquisitions, Tate Gallery, 1927–29, 1930, p. 41
Figures from left to right:
Augustus John, Asquith, Fry, the Prince of Wales, Wilson Steer, the Archbishop of Canterbury, Henry Tonks, the Duke of Argyll and Walter Russell. The NEAC was founded in 1886 by a group of painters dissatsified with the Royal Academy, who felt the need to find an alternative place to exhibit. Under Whistler's influence, they turned to the paintings of Degas and the Impressionists which radically altered their ideas on subject-matter and the use of colour. With Sickert as the leading figure, the main achievements of the Club fall between the late 1880s and 1910, the year in which Fry organized the first Post-Impressionist Exhibition. As a young man Fry occasionally exhibited with the NEAC. He was a member from 1893 to 1908, when he resigned, disappointed at what he called the academic attitude that artists were taking to the discoveries made by the Barbizon and Impressionist painters.
*Trustees of the Tate Gallery*

**10 Roger Fry**
E. M. Forster, 1911
Oil on canvas, 28¼x23¼
Unsigned

Not previously exhibited
Edward Morgan Forster, novelist, born 1879. Educated Tonbridge and King's College, Cambridge, where he met Lytton Strachey, Maynard Keynes and Clive Bell. Through these friends he became a prominent member of the Bloomsbury Group. 1946 created Honorary Fellow Kings' College, where he still lives.
On 24 December 1911, E. M. Forster wrote to Mrs Barger: 'Roger Fry is painting me. It is too like me at present, but he is confident he will be able to alter that. Post-Impressionism is at present confined to my lower lip which is rendered thus . . ., and to my chin, on which soup has apparently dribbled. For the rest you have a bright healthy young man, without one hand it is true, and very queer legs, perhaps the result of an aeroplane accident, as he seems to have fallen from an immense height on to a sofa.'
*Evert Barger*

**11 Roger Fry**
André Gide
Oil on plywood, 19x25
Signed and dated: Roger Fry, 1918

Verso, landscape with village
On 26 December 1918 Fry wrote to Gide: 'Arnold Bennett was so much delighted by my sketch of you that he persuaded me to sell it to him. I hope you won't think it a disloyalty.'
Fry had first met Gide in 1918, through their mutual friend Dorothy Bussy, Lytton Strachey's sister. He was full of admiration for the French writer, and the two men corresponded for several years.
*Monsieur and Madame René Varin*

**12 Roger Fry**
Clive Bell, *c.* 1924
Oil on canvas, 29x24

Clive Bell, art critic, born 1881, educated Marlborough and Trinity College, Cambridge; married Vanessa Stephen, 1907. His most important work, *Art* (1914) owes much to the influence of Fry. Died 1964

Probably painted in Fry's studio. Bell is shown seated on an Omega chair. See cat. no. 14
*Mrs Barbara Bagenal*

**13 Roger Fry**
Vanessa Bell, *c.* 1918
Oil on canvas, 18x21

Exh: London Artists' Association 1931 (30); Colchester, 1959 (19)
Vanessa Bell was born in London, 13 May 1879, eldest daughter of Sir Leslie Stephen by his second wife. Studied under Sir Arthur Cope and at the Royal Academy Schools. In 1907, married Clive Bell, the critic and writer on art, who had been at Cambridge with her elder brother, Thoby. Through her brother, became closely associated with the so-called Bloomsbury Group. A co-director with Roger Fry and Duncan Grant of the Omega Workshops Ltd which opened in 1913. Collaborated on several decorative schemes with Duncan Grant. Exhibited at the Second Post-Impressionist Exhibition at the Grafton Galleries, 1912, with Duncan Grant, Frederick Etchells, Wyndham Lewis and Roger Fry, she was a member of the short-lived Grafton Group, founded in 1913. Member of the London Group 1919. First one-man exhibition at the Independent Gallery, 1922. Died at her home in Sussex, 7 April 1961.
*Professor Philip Rieff*

**14 Max Beerbohm, 1872–1956**
Significant Form, 1921
Pencil and watercolour, 12½x9
Signed: Max

Lit: Reproduced as the frontispiece to *Old Friends* by Clive Bell, publ. 1956
Exh: Leicester Galleries, May 1921
'Significant Form' was the name given to an aesthetic theory evolved by Clive Bell, which he gave expression to in his book *Art* published in 1914. He defines it there as the one quality common to all works of art. 'In each (work of art) lines and colours combined in a particular way, certain forms and relation of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call "Significant Form", and "Sig-

nificant Form" is the one quality common to all works of visual art,' *Art*, p. 8.
*Mrs Barbara Bagenal*

**15 Stephen Tomlin, 1901–37**
L Virginia Woolf
Lead cast, h. 16

Tomlin was born in London, 2 March 1901. Studied at New College, Oxford, 1919, but left after two terms to take up sculpture. Later he worked with Frank Dobson for two years, *c.* 1925–26. Died January 1937.
Virginia Woolf was born 25 January 1882 in London, second daughter of Sir Leslie Stephen. Educated at home. After her father's death in 1904, moved with her brothers Adrian and Thoby and her sister Vanessa to 46 Gordon Square where the Bloomsbury Group had its beginnings. Contributed to the *Times Literary Supplement*; began her career as a novelist and critic. 1912 married Leonard Woolf, with whom she founded the Hogarth Press in 1917. Published several books and pamphlets by Roger Fry. 1940 published an authoritative biography of Roger Fry. Committed suicide 1941.
*Trustees of the National Portrait Gallery*

**16 Roger Fry**
M. and Mme. Marchand and M. and Mme. Gimond seated round a table. 1920
Oil on board, 13¼x10½

Inscribed on verso: To Cyril Adams from Roger Fry 1923.
Sketch for a larger version signed and dated 1920, whereabouts unknown. Painted while Fry was on holiday in Vence, Spring 1920. For notes on Jean Marchand and Marcel Antoine Gimond, see cat. nos. 35 and 17.
*Cyril W. Adams*

**17 Marcel Antoine Gimond**
Roger Fry
Lead cast, h. 13

Not previously exhibited
During a trip to Vence in Spring 1920, Fry wrote to his sister Margery, that he had met 'a young sculptor, Gimond, a pupil of Maillol's who is fearfully intelligent and passionately fond of art and poetry . . . I think of getting him over to do Pamela's bust'. He arranged this not long afterwards and Gimond executed the head of Fry at the same time.
Gimond was born in 1894, studied with Maillol, and stayed with Renoir for a few years prior to 1919. He did a bust of Renoir, which was completed just after the painter died, and which Fry saw and admired. He taught at the Ecole des Beaux Arts for many years.
*Mrs Pamela Diamand*

**18 Roger Fry**
Self-Portrait, seated (illus.)
Oil on canvas, 31x23
Signed and dated: Roger Fry. 1918

*The Provost and Fellows of King's College, Cambridge*

**19 Roger Fry**
Helen Anrep seated at a Café Table
Ink, 10½x8
Signed: Roger Fry

Not previously exhibited
*Mrs Pamela Diamand*

**20 Duncan Grant b. 1885**
Self Portrait 1946
Oil on millboard, 20x16

Exh: Redfern Gallery, 1590; Royal West of England Academy, Bristol 1954; Southampton Arts Society (216); 'Some 120 English paintings and drawings', Arts Council, 1950 (58); Southport 1962 (73); 'Duncan Grant and his World', Wildenstein 1964 (68), ill. frontispiece.

Lit: Roger Fry, *Duncan Grant*, Hogarth Press, 1923
Duncan Grant was born 21 January 1885 in Inverness-shire. Entered Westminster School of Art 1902. Studied under J.-E. Blanche in Paris 1906 and for a short while at the Slade. Lived in Paris 1907–09. Through his cousin, Lytton Strachey, he met members of the Bloomsbury Group. A co-director of the Omega Workshops Ltd. Member of the Camden Town Group, 1911, and the London Group, 1919. Collaborated with Roger Fry and Vanessa Bell on various decorative schemes, including the Borough Polytechnic Murals of 1911. First one-man show at the Carfax Gallery, 1920. Recent restrospective exhibition at Wildenstein's, 'Duncan Grant and his World' 1964. Lives in Sussex.
*Private Collection, London*

**21 Vanessa Bell 1879–1961**
Roger Fry and Julian Bell playing Chess. *c.* 1933
Oil on canvas, 24x32

Exh: Vanessa Bell, a memorial exhibition of paintings, Arts Council, 1964 (58)
*The Provost and Fellows, King's College, Cambridge*

**22 Walter Richard Sickert**
Vision, Volumes and Recession
Etching, 8x4¼
Signed: Sickert

The subject is Fry lecturing.
Sickert painted an earlier portrait of him in 1893. In a letter to Goldsworthy Lowes Dickinson in March

1893, Fry says that Sickert 'is doing a wondrous thing of me which will be splendid colour'. This portrait has not been traced.
*Mrs Pamela Diamand*

**23 Duncan Grant**
Virginia Woolf 1911
Millboard, 22x16
Signed and dated: D. Grant 1911

Exh: 'Duncan Grant and his World', Wildenstein 1964 (17), ill. pl. 28
*Mrs David Garnett*

# II. Influence

Roger Fry is mainly remembered today as an art critic and aesthetician. Over a period of years his writings and criticism covered a wide range, the extent of which may partly be seen from the paintings and objects in this section, which represent some of the artists whose work he condemned or championed or found of particular significance. Many were bought by Fry for himself, while others he chose as examples with which to illustrate his writings. In some cases it has been difficult to identify the exact painting referred to and so an equivalent has been substituted.

**24 Venetian School (Paolo Veneziano?)**
Crucifixion. First half of the 14th century (illus.)
Panel, 13½x15½

Not previously exhibited
Acquired by Roger Fry before the First World War, probably on one of his numerous visits to Italy. It appears in the background of cat. no. 83, painted by Roger Fry.
*Private Collection, Essex*

**25 Claude Lorraine**
On the bank of a stream in the Campagna, with a group of willows
Pen, bistre and washes of bistre and red, 8½x12⅜

Lit: A. M. Hind, Catalogue of the Drawings of Claude Lorraine, 1926: 51 07–237
See Fry's essay on Claude first published in the *Burlington Magazine*, 1907, and reprinted in *Vision and Design*, 1920.
*Trustees of the British Museum*

**26 Albrecht Dürer (1471–1528)**
Knight, Death and the Devil
Engraving, 10x7½
Signature: monogram below date S.(A.L.U.S.) 1513

Lit: Campbell-Dodgson catalogue of Dürer engravings no. 70. *Records of Journeys to Venice and the Low Countries by Albrecht Dürer*, edited by Fry, published by the Merrymount Press, Boston, 1913. Fry's introduction was reprinted in *Vision and Design*, 1920 as *Dürer and his Contemporaries*. Based on a drawing of 1498 in the Albertina, Vienna.
*Trustees of the British Museum*

**27 Roger Fry**
A Room at the Second Post-Impressionist Exhibition 1912 (illus.)
Oil on panel, 20x24

Painted at the time of the exhibition which opened in October 1912.
Lit: *La Revue des Arts, Musées de France*, 1959, Vol. IX, pp. 218–19. In October 1912, Roger Fry opened the 'Second Post-Impressionist Exhibition' of British, French and Russian artists at the Grafton Gallery, London, which was a sequel to an exhibition held the previous year 'Manet and the Post-Impressionists'. Both exhibitions raised strongly worded protests and Fry's reputation as a respectable art historian suffered as a result. On the other hand, the younger generation recognized him as the new champion of modern art. In the 1912 exhibition, it was Matisse who claimed everyone's attention; most critics were inevitably disparaging about his work, but several more perceptive writers were deeply impressed. It is significant, therefore, that the painter of this picture should have chosen the room devoted to Matisse's works (19 oils and 7 bronzes). Monsieur Bernard Dorival, conservateur of the Musée National d'Art Moderne, Paris, has identified the paintings illustrated here as follows. Left to right they are: *Madras Rouge* (1907) Barnes Foundation, Merlon, Pa.; the sculpture known as *Serpentine* (1909) entitled in the catalogue to that exhibition as *L'Araignée*; *Le Luxe* (1905), Copenhagen; *Nature Morte aux Aubergines* (1911) ex. coll. Dr Gold, Berlin; *Les Coucous sur le tapis bleu et rose*; *L'Atelier Rouge* (1911) Museum of Modern Art, New York, entitled in the catalogue to the exhibition as *Panneau Rouge*.
Fry first met Matisse in 1908 through the Steins, and many years later acquired an early seascape – see cat. no. 56.
This painting, which is unsigned, has recently been attributed to Vanessa Bell.
*Musée d'Art Moderne, Paris*

**28 Laurence Alma-Tadema, OM, RA (1836–1912)**
A Priestess of Apollo, *c.* 1888
Oil on canvas, 19¾x11¾

In 1913, a retrospective exhibition of Tadema's work was held at the Royal Academy. In his review of the exhibition in the *Nation* (18 January 1913, pp. 666-7), Fry vehemently attacked the false sentiment and aesthetic values represented by such people as Poynter, Sargent and Tadema, who were generally held in high esteem.
*Trustees of the Tate Gallery*

**29 Henry Tonks (1862–1937)**
The Unknown God. Roger Fry preaching the New Faith and Clive Bell ringing the Bell
Oil on canvas, 16x21½
Lit: *Apollo*, October 1964, repr. p. 262
Exh: NEAC winter 1923 (86); Birmingham, 1952, 'Early Years of NEAC'
Repr: *Life of Henry Tonks* by Joseph Horne, 1939, p. 100
This cartoon shows Fry lecturing to an audience composed of several of his staunchest opponents. In his hand he holds a dead cat, a symbol of 'pure form', while Clive Bell is shown proclaiming the new creed 'Cézannah, Cézannah', and ringing a bell.
Henry Tonks, the Slade professor, was a supporter of the NEAC ,whose ranks had been split by the two Post-Impressionist exhibitions held by Fry in 1910 and 1912. Tonks and many of his contemporaries who worked in a subdued Impressionist style strongly influenced by Degas subjects, were sharply opposed to Fry's intense admiration for Cézanne, and the theories of pure form that he and Clive Bell evolved.
Figures are from left to right: Walter Sickert, D. S. MacColl, George Moore, Wilson Steer, Eric Maclagan, J. S. Sargent, St John Hutchinson.
*The Lord Cottesloe*

**30 Henri Doucet (1883–1915)**
Head of a girl
Oil on cardboard, 21¼x14¼
Signed H. Doucet

Exh: 'New Movement in Art', Mansard Gallery, 1917 (19)
Doucet was a French painter whom Fry met in France and persuaded to come over to England, where he worked briefly at the Omega Workshop until he was called up in 1914. He was killed in action the next year.
*Anthony Fry*

**31 Maria Guttierrez (Blanchard) (1881–1932)**
La Leçon
Oil on wood, 9½x13
Unsigned

Exh: 'New Movement in Art', Mansard Gallery, 1917 (44)
Maria Guttierrez was born in Spain, and at eighteen she moved to Paris. There she studied for a short time with van Dongen. In 1916 on her second visit to Paris she met Picasso and Juan Gris, and began painting in the new Cubist style. She often painted in the company of Juan Gris, who became a firm friend. In 1919 Léonce Rosenberg bought a lot of her work which he showed in his gallery on rue de la Baume. Roger Fry met her in 1916 through a mutual friend, Mme Courtenay, and wrote that she had done 'some very exciting paintings'. *La Leçon* was presumably painted before she came into contact with Paris and the Cubist painters.
*Private Collection, Somerset*

**32 Vanessa Bell**
Triple Alliance, 1915 or 1916
Oil on canvas with newspaper collage, 33x25

Exh: Sadler Memorial Exhibition, 1961
While going round Sadler's collection of paintings in Leeds in 1923, Fry came across this painting of Vanessa Bell's and wrote to her: '. . . and then in a corner with its back outwards (tho' I think this was only temporary) your Triple Alliance. Do you remember it? The lamp, Apollinaris and Syphons on a table, all done with bits of newspaper, old cheques, etc, the newspaper gone quite brown but I don't think it's a disadvantage. At any rate coming on it like this by accident I had a delightful shock of surprise at the real sensitivity of it after the pretentious picture making I'd seen. I knew that I'd been right about you and it gave me pleasure.'
*Weetwood Hall, the University of Leeds*

**33 Duncan Grant**
Vanessa Bell 1918
Oil on canvas, 37½x23½

Exh: 'Decade 1910–20', Arts Council, 1965 (56) illus. p. 16
*Trustees of the National Portrait Gallery*

**34 Michel Larionov (1881–1964)**
Design 1919
Watercolour, 10x8
Signed and dated

In April 1920, Roger Fry was in Paris to help organize a show of paintings by Duncan Grant, Vanessa Bell and himself at the Vildracs gallery. While he was there he met Larionov and Gontcharova. On 20 April he wrote a description of the meeting to his sister Margery. 'Gontcharova and Larionov have overwhelmed me with presents of their publications, with coloured lithographs, etc. I gave them lunch (we'd never met before) in a little gargotte. L. a tall, fat, round-cheeked, pig-faced blond Russian. . . . He's so full of ideas that as he can hardly speak French all has to pass via Gontcharova – conversation's almost impossible because before she's translated a phrase, he's gabbling a whole lot more Russian into her ear to the complete distraction of the whole affair. Gontcharova is a brown, round-faced Tartar, very sympathetic.'
Pamela Diamand has suggested that Larionov sent the watercolour to Fry without having met him, as a tribute to Fry's favourable comments on the Russian ballet, which had come to London in 1917.
*Mrs Pamela Diamand*

**35 Jean Marchand (1883–1941)**
Bananas, *c.* 1912
Oil on canvas, 17½x14¾
Signed: Marchand

Exh: 'Second Post-Impressionist Exhibition', 1912; 'New Movement in Art', 1917, Mansard Gallery (60)

Marchand was born in Paris where he lived all his life, with frequent visits to the South of France. He was also an illustrator, engraver and practised many of the applied arts. Roger Fry admired his work and is known to have bought at least three of his oil paintings. On the occasion of an exhibition of Marchand's work in 1919 at the Carfax Gallery, Fry wrote a review in the *Athenaeum*, which was later reprinted in *Vision and Design*, 1920.
*Private Collection, Essex*

**36 Jean Marchand**
Still Life with Earthenware Jug, *c.* 1918
Oil on canvas, 26x21
Signed: J. H. Marchand

Exh: Carfax Gallery 1919
Lit: Catalogue of Roger Fry Collection 1958 (6)
Acquired by Fry in 1919. In his review of the Marchand exhibition, Fry particularly admired this work.
*Courtauld Institute of Art (Fry Collection)*

**37 Georges Rouault (1871–1958)**
St John the Baptist, *c.* 1919
Gouache on paper, 12¼x8

Acquired by Fry from Rouault in 1919
Lit: Catalogue of Roger Fry Collection, 1958 (16).
*Transformations*, Roger Fry, 1926, ill. opp. p. 25, pl. B
*Courtauld Institute of Art (Fry Collection)*

**38 André Derain (1880–1954)**
Picasso's House at Avignon, 1914 (illus.)
Oil on canvas, 12¾x16
Title inscr on back

Acquired by Fry in 1919
Exh: Wildenstein, April–June 1957 (28)
Fry first met Derain in 1919, on one of his many visits to Paris. He wrote to his daughter Pamela, describing the purchase: 'Do you know I went and bought a little Derain in Paris. Only a little sketch, but so lovely – so much like a Fra Angelico. Like this (includes a pen sketch) but such amazing colour.' In the summer of 1914 Picasso spent several months in Avignon where he was joined by Derain and Braque. Their visit was interrupted by the declaration of war on 2 August, and Derain and Braque left Avignon to enlist. It is assumed that this painting was executed during the summer.
*Private Collection, Essex*

**39 Pierre Auguste Renoir (1841–1919)**
La Laveuse, 1916 (illus.)
Bronze, h. 13¾, w. 11
Signed on base: Renoir

It is thought that Fry acquired this bronze from Renoir, *c.* 1919.
Lit: Catalogue of Roger Fry Collection 1958 (41)
*Courtauld Institute of Art* (*Fry Collection*)

**40 Juan Gris (1887–1927)**
Still Life with a cup, 1913
Oil on canvas, 18¼x10¾
Signed on verso

Exh: Mansard Gallery, 'New Movement in Art', 1917
Acquired by Roger Fry from Paul Guillaume just before the outbreak of war in 1914
*E. C. Biggins*

**41 Ginette Signac (daughter of Paul Signac)**
Cat on a Cushion
Pencil and crayon, 7¾x11½
Signed: Ginette Signac, and inscribed on back in another hand: pour M. Roger Fry Ginette Signac

*Mrs Pamela Diamand*

**42 Nina Johnson**
One of a series illustrating *Saturday Night* (illus.)
Watercolour, 4x5
Signed and dated 27 May 1914

Exh: Omega Exhibition of Children's Drawings, 1917
Lit: *Burlington Magazine*, 1917, Vol. XXX, p. 225, ill. fig. B
*Mrs Pamela Diamand*

**43 Rembrandt Van Rijn (1606–69)**
The Good Samaritan arriving at an Inn (illus.)
Pen, sepia and wash, heightened in white, 7¼x11½
Dated 1648

Lit: Arthur M. Hind *Dutch and Flemish Artists Preserved in the British Museum*, no. 70
A previously unpublished lecture by Fry in which he refers to Rembrandt may be found in *Apollo*, March, 1962
*Trustees of the British Museum*

**44 Renée Elizabeth Marlié Lépicié (after J.-B. S. Chardin)**
Le Bénédicité (illus.)
Engraving, 15¼x11

The original painting is referred to by Roger Fry in *Characteristics of French Painting*, 1932
*University of Glasgow Art Collections*

**45 Jean Pesne (after Nicolas Poussin)**
Baptism, between 1680–94
Engraving, 23¾x34⅞

Lit: Georges Wildenstein *Les Gravures de Poussin au XVII^e Siècle*, Paris 1957 (97).
Poussin's *Seven Sacraments* painted between 1644 and 1648 are now in the National Gallery of Scotland, Edinburgh (on loan from the Earl of Ellesmere). An earlier series, executed for Cassiano del Pozzo in the late 1630s is now in the collection of the Duke of Rutland.
*University of Glasgow Art Collections*

**46 Jean Pesne (after Nicolas Poussin)**
Extreme Unction, between 1680–94
Engraving, 24¼x34¾

Lit: Georges Wildenstein *Les Gravures de Poussin XVII^e Siècle*, Paris 1957 (101). See note cat. no. 45.
The original painting is referred to by Roger Fry in *Characteristics of French Art*, 1932.
*University of Glasgow Art Collections*

**47 Walter Richard Sickert, RA (1860–1942)**
Queen's Road Station, Bayswater, *c.* 1915
Oil on canvas, 24½x29½
Signed: Sickert

Acquired by Fry in 1919
Lit: Catalogue of the Roger Fry Collection 1958 (26)
*Courtauld Institute of Art* (*Fry Collection*)

**48 Luca Signorelli (1441-1523)**
Pietà, 1498
Panel, 11¾x46⅞

Central portion of the predella for the altarpiece of 1498 in the Bichi chapel of St Christofano in Sant' Agostino, Siena.
Lit: L. Dussler, *Signorelli* (*Klassiker der Kunst*) 1927, p. 79; M. Salni, *Signorelli*, 1953, p. 56, pl. 35b.
Exh: Manchester, 'European Old Masters', 1957 (18); Royal Academy, 1960 (343); Wildenstein Gallery, 'The Art of Painting in Florence and Siena', 1965 (75).
In Fry's *Burlington Magazine* review of the Umbrian exhibition at the Burlington Fine Arts Club in February 1910, he singled out this predella panel for special praise. (Vol. XVI, pp. 267–74.) An account of Signorelle's Significance for Fry is given in *Apollo*, April 1966: Alastair Smart, *Roger Fry and Early Italian Art*.
*Mrs A. Maxwell Macdonald*

**49 Georges Seurat (1859–91)**
Field of Poppies, *c.* 1884–85
Oil on canvas, 26½x32
Signed Seurat

Acquired by Fry in 1920
Lit: *Seurat* with an essay by Roger Fry and foreword and notes by Sir Anthony Blunt, Phaidon, 1965.
Illus: pl. 24. Catalogue of Roger Fry Collection 1958 (9)
Fry's essay first appeared in *The Dial*, Camden, N.J., September 1926, and was written on the occasion of the acquisition of Seurat's *Baignade* by the Tate Gallery in 1924.
*Mrs Pamela Diamand (on loan to Courtauld Institute of Art)*

**50 John Singer Sargent, RA (1856–1925)**
The Pink Buoy, Genoa, *c.* 1911
Watercolour, 13½x21
Inscr: To my dear Vi/John S. Sargent

Exh: 'Exhibition of works by the late John S. Sargent', Royal Academy, 1926 (146).
Repr: Illustrated Souvenir, R.A., 1926, p. 65; 'Loan Exhibition of works by the late John S. Sargent', City Art Gallery, York, 1926 (89); 'The Private World of John Singer Sargent', Cocoran Gallery, Washington, 1964–65 (123).
Fry reviewed the Royal Academy Exhibition of Sargent's work held just after his death in 1926, where this watercolour was exhibited. This adverse review was reprinted in *Transformations*, 1926.
*Conrad Ormond, Esq.*

**51 Roger Fry**
Copy of a self-portrait by Cézanne, 1925 (illus.)
Oil on millboard, 13¾x10⅞

Exh: Arts Council 1952 (30)
Lit: Catalogue of the Roger Fry Collection, Courtauld Institute, 1958 (24). The original is now in the National Gallery, London. Fry painted it while it was on show at the Independent Gallery, 1925.
Cézanne was without doubt the painter who meant most to Fry. His fervent regard for the French painter was finally expressed in a book *Cézanne, a Study of his Development* published 1927. He was often mocked for what other critics took to be a slavish admiration (see cat. no. 29), but he was the first English critic to realize Cézanne's real importance.
*Courtauld Institute of Art (Fry Collection)*

**52 Frank Dobson (1889–1963)**
Lydia Lopokova, 1926
Bronze, h. 18

Lit: Roger Fry, *Transformations*, 1926, illus. opp. p. 155; Raymond Mortimer, *Frank Dobson* in *The Fleuron* series, 1926, pl. 7; T. W. Earp, *Frank Dobson Sculptor*, 1945, pl. 19.
A sculptor of figure subjects and decorative painter. Studied art at Hospitalfield, Arbroath, and the City and Guilds School, Kennington. He began as a painter and held his first exhibition of paintings and drawings at the Chenil Gallery in 1914. After doing war service he exhibited sculpture and drawings with Group X in 1920. He held his first one-man show of sculpture at the Leicester Galleries, 1921. Member of the London Group, 1922, and President, 1923–27. Professor of Sculpture at the Royal College of Art, 1946–53. He died in London, 22 July 1963.
*Arts Council Collection*

**53 Henri Matisse (1869–1954)**
Nude
Lithograph, 17¾x11
Signed: H.M.

Acquired by Fry, but date unknown
*Private Collection, Essex*

**54 Aristide Maillol (1861–1944)**
Nude
Drawing, 12x8

*Mrs Pamela Diamand*

**55 Aristide Maillol**
Crouching Woman
Marble, h. 8
Signed on base: M

Previously in Fry's collection
*Private Collection*
*Miss Anastasia Anrep*

**56 Henri Matisse**
Seascape
Oil on panel, 14½x18½
Signed Henri Matisse

Exh: 'Paintings and Drawings by Renoir, Monet, Manet, Degas and other Modern French Artists', Eldar Gallery, London, January 1920 (18).
Lit: Virginia Woolf, *Roger Fry*, p. 254, quoting from a letter written by Fry about 1926: 'I have bought a little Matisse for which I longed ever since I saw it years ago in the Eldar Gallery'.
*Mrs David Garnett*

**57 Othon Friesz (1879–1949)**
Still Life, 1920
Oil on canvas, 17½x14¼
Signed: E. Othon Friesz, 1920

Acquired by Fry in 1920
*Courtauld Institute of Art (Fry Collection)*

**58** Not exhibited

**59 Ancestral Guardian Figure, 19th century**
Wood covered with brass and copper, h. 24

From the Ogowai River area, Gabon Territory, French

Equatorial Africa.
Lit: Catalogue of the Roger Fry Collection, Courtauld Institute, 1958 (36)
*Courtauld Institute of Art (Fry Collection)*

**60 Han Dynasty, 206 BC–AD 220**
Tomb figure
Terracotta, h. 9½

Acquired by Fry
*Mrs Pamela Diamand*

**61 Chinese vase, 18th–19th century**
High-fired crackled glaze (Kuan-type)
h. 12½

Acquired by Fry before 1910
*Courtauld Institute of Art (Fry Collection)*

**62 Two T'ang Dancers (illus.)**
Painted terracotta, h. 13

Acquired by Fry
*The Provost and Fellows of King's College, Cambridge*

**63 Korean screen**
Design in gouache on paper, 42x23

Acquired by Fry
*The Provost and Fellows of King's College, Cambridge*

**64 Early Peruvian Pot**
Painted earthenware, h. 8

Probably from the Nazca Valley culture, *c.* AD 500
Acquired by Roger Fry, but date unknown
*Mrs Pamela Diamand*

**65 Sui Dynasty, AD 580–617 (Cast)**
Chinese Buddhist figure
Lead, h. 34

The original figure, from which this is a cast, is of hard limestone, probably from Northern China, either Honan, Hopei or Shensi. It has been identified as Avalikotesvara Padmapani, or in Chinese terms Kuan-yin, Goddess of Mercy, with the lotus flower. The original is now at Worcester Art Museum in the United States.
It appears in a photograph taken at Fry's house in Bernard Street; repr: V. Woolf, *Roger Fry*. In a letter to Lowes Dickinson, 31 May 1913, Fry wrote: 'I've just seen a show in Paris full of the most amazing things, among them the finest Wei dynasty statues from somewhere away in the west of Chinaas fine as anything ever done.' (Previously it was thought to have been of the earlier Wei dynasty.)
*Mrs Pamela Diamand*

# III. Paintings and Drawings by Fry

**66 Near Blythborough, *c.* 1890**
Oil on canvas, 18¼x26

Not previously exhibited
*Lady Younger*

**67 Landscape with Shepherd, 1891**
Oil on canvas, 14½x18

Not previously exhibited
In a letter to Lowes Dickinson from Rome, 11 March 1891, Fry wrote: 'I sometimes go out sketching. I'm doing a lovely thing near the Villa Madama, really it's going to be rather good; a row of bare trees, bright red in the afternoon sun and behind, the Appenines, and the blue sky and in front a pool and sheep and a shepherd. Of course, it's all colour so this gives you no idea . . .'
*Private Collection, Somerset*

**68 River with Poplars, *c.* 1911 (illus.)**
Oil on plywood, 22½x28

Exh: Colchester 1959 (55)
*Mrs Pamela Diamand*

**69 Seated Turkish Woman, 1911**
Oil on millboard, 14x10

Painted during a visit to Turkey in 1911
*Mrs O. B. Taber*

**70 Near Brussa, 1911**
Oil on millboard, 19½x15½

Exh: 'London Artists' Association', 1931 (48)
Painted at the same time as cat. no. 69
*Mrs O. B. Taber*

**71 White Road with Farm, *c.* 1912 (illus.)**
Oil on canvas, 25x31½

Not previously exhibited
*Dr Roger Diamand*

**72 South of France Landscape, *c.* 1912**
Oil on cardboard, 13½x20⅞

*Mrs Pamela Diamand (on loan to the Courtauld Institute of Art)*

**73 The Terrace, *c.* 1912**
Oil on cardboard, 20x14½

Not previously exhibited
*Mrs Philip Rieff*

**74 Street Scene, Bologna, 1913**
Plywood, 14¾x10½

Not previously exhibited
*Mrs Pamela Diamand*

**75 St Stefano, Bologna, 1913 (illus.)**
Panel, 10½x14¼

Exh: Arts Council, 1952 (6); Colchester, 1959 (44)
Lit: Repr. Apollo, Oct. 1964, p. 264
*Mrs Pamela Diamand*

**76 St Stefano, Bologna: Cloister, 1913**
Oil on panel, 14¼x10½

Exh: Arts Council, 1952 (6)
*Mrs Pamela Diamand*

**77 Village Landscape, 1915**
Cardboard, 14¼x10½

Not previously exhibited
*Mrs Pamela Diamand*

**78 Three seated Women, *c.* 1915**
Oil on panel, 10½x14

Not previously exhibited
*Mrs Pamela Diamand*

**79 Miniature Still-Life, 1917**
Oil on canvas, 9x6⅜

Exh: Colchester, 1959 (29)
*Private Collection, Essex*

**80 The Gypsy, 1918**
Oil on canvas, 21x18
Signed and dated: Roger Fry, 1918

*Mrs Denis Smith*

**81 Nina Hamnett, *c.* 1918**
Oil on cardboard, 21¼x14

Nina Hamnett was a painter and a friend of Fry. She worked at the Omega Workshops where her husband, de Bergen, was also employed for a short time. She often visited Paris and there met a number of celebrated painters including Modigliani. Her autobiography *Laughing Torso* was published in 1932.
*Dr Roger Diamand*

**82 Interior, Bo-Peep Farm, 1918**
Oil on canvas, 24x30
Signed and dated: Roger Fry, 1918

Exh: Arts Council, 1952 (13)
Bo-Peep was the farm where Fry spent part of the summer in 1918
*Private Collection*

**83 Still-life with Italian Painting, *c.* 1918**
Oil on canvas, 17x33

Exh: Colchester 1959 (33)
The Italian painting in the background is a panel depicting the Crucifixion; see cat. no. 24
*Private Collection, Somerset*

**84 French Peasant Woman**
Canvas, 24x18½
Signed and dated: Roger Fry 1919

Exh: Colchester, March 1959 (16)
For a study for this painting see cat. no. 103
On 11 October 1919, Roger Fry wrote to his sister Margery from Aramon: 'Today the mistral was too terrific to paint out of doors, so I got an old woman of 80 (or 82 she's not sure) whom I found gathering sticks, to come and sit. She's immensely pleased and proud and the news has gone all over the village.'
*Mrs O. B. Taber*

**85 Near Dieppe**
Oil on millboard, 12½x15¼

Exh: Arts Council 1952 (33); Colchester 1959 (36)
*Mrs Pamela Diamand*

**86 Clematis, *c.* 1925**
Oil on panel, 15¼x23
Signed: Roger Fry

Not previously exhibited
*Private Collection, Somerset*

**87 Phlox, *c.* 1925**
Oil on panel, 20x14½

Not previously exhibited
*Mrs O. B. Taber*

**88 Cluny Abbey**
Oil on cardboard, 16¼x13

Exh: Colchester 1959 (27)
*Mrs Pamela Diamand*

**89 La Fontaine Noire, 1923 (illus.)**
Oil on canvas, 32x38
Signed and dated: Roger Fry '23

Exh: Arts Council 1952 (35)
*Private Collection, Somerset*

**90 St Remy, Olives in Flower, *c.* 1927**
Oil on canvas, 23½x31

Exh: Colchester 1959 (34)
*Dr Roger Diamand*

**91 The Well at Mas d'Angirany, *c.* 1930**
Oil on canvas, 21x25
Signed: Roger Fry

Exh: Agnews 1933 (7) (or possibly an oil sketch for this painting)
*Mrs Pamela Diamand*

**92 Copy of a Rembrandt Self Portrait, 1933**
Oil on canvas, 30x25

Not previously exhibited
The original which is now in the National Gallery of Victoria, Melbourne, was discovered in 1932 at Welbeck Abbey, the home of the Duke of Portland, and exhibited soon after at the National Gallery, London, where Fry made his copy
*Mrs Pamela Diamand*

**93 The Gypsies, 1933**
Oil on canvas, 10x15

Not previously exhibited
Painted on his second and last visit to Spain in 1933
*Dr Roger Diamand*

**94 S. Giorgio a Maggiore**
Watercolour, 6½x9½
Signed and dated: R. E. Fry, 1899

Not previously exhibited
*Mrs Pamela Diamand*

**95 Lake with Boatman and Swans, *c.* 1900**
Watercolour, 5½x9½

Painted at Arundel
Not previously exhibited
*Mrs O. B. Taber*

**96 Colonnade, *c.* 1913**
Watercolour, 20x13½

Exh: Colchester 1959 (67) as *The Colonnade, Roquebrune 1915*
*Mrs Pamela Diamand*

**97 Nude in a chair (illus.)**
Pencil, 14½x9½
Dated: July 1917

Not previously exhibited
The sitter is probably Nina Hamnett
*Mrs Pamela Diamand*

**98 Nina Hamnett at the Virginals, 1918**
Pen and ink, 19x12½
Signed and dated: R. Fry 1918

Not previously exhibited
The virginals are those made by Dolmetsch and painted by Fry in 1918
See cat. no. 111
*Mrs Denis Smith*

**99 Nude, seated model, *c.* 1918**
Pen on paper, 14x9½

The model may be Nina Hamnett
*University of Leeds*

**100 Chair with bowl and towel, *c.* 1917 (illus.)**
Watercolour, 7⅞x8¾

Sketch for an oil painting the whereabouts of which is unknown
Not previously exhibited
*Mrs Pamela Diamand*

**101 The Clock Tower, *c.* 1913**
Watercolour, 13¾x9¾

Exh. Colchester 1959 (68) as *The Clock Tower Roquebrune 1915*
*Mrs Pamela Diamand*

**102 Washstand, *c.* 1917**
Watercolour, 11¾x8¾

Exh: Colchester 1959 (71)
*Mrs Pamela Diamand*

**103 Study for French Peasant Woman, 1919**
Pencil, in a sketchbook

Not previously exhibited
For the painting of the same sitter see cat. no. 84
*Private Collection, Essex*

**104 Marie Mauron in the kitchen of Mas Blanc, *c.* 1930**
Watercolour, 20x14½
Signed: Roger Fry

Exh: Arts Council 1952 (68); Colchester 1959 (74)

Marie Mauron was the wife of Charles Mauron, the writer. They kept up a long correspondence with Fry until his death
*Private Collection, Essex*

**105 Seated Nude**
Charcoal, 18x14½

Not previously exhibited
*Mrs Pamela Diamand*

**106 Segovia from Zamoramala, 1923**
Pencil, 12½x19½

Exh : Colchester 1959 (77)
Executed at the same time as *A Sampler of Castile*
*Mrs Pamela Diamand*

**107 Outside Avila, 1923**
Watercolour, 10x13

Exh : Colchester 1959 (75)
Fry included this subject in *A Sampler of Castile*
*Mrs Pamela Diamand*

# IV. Omega workshops

In 1913 Roger Fry opened the Omega Workshops in Fitzroy Square, London. It was a scheme in which young painters were paid 30*s* a week for part-time work designing and decorating furniture, textiles and pottery, which would be produced anonymously, with only an Ω as a signature. In days when household goods were invariably of lamentable design, this venture caused a great stir among the public and Press. Unfortunately this excitement proved superficial, for the public either ridiculed what seemed then to be very advanced design, or expressed a polite interest without committing themselves to furnishing their own houses in 'the Post-Impressionist Manner' as it then became known. With the outbreak of war in 1914, any chance Omega might have had of paying its way was seriously threatened, and finally in 1919 Roger Fry was forced to close down the Workshops. Among the painters who took part were Duncan Grant, Vanessa Bell, Wyndham Lewis, Gaudier-Brzeska, Henri Doucet, Frederick Etchells and Nina Hamnett. The designs remained anonymous but several of the pieces shown here are known to have been designed by Fry.
(See also : Quentin Bell and Stephen Chaplin, *The Ideal Home Rumpus, Apollo,* 1964)

**108 Pencil Box, between 1913 and 1916**
Painted wood, h. 1¾ x l. 10 x w. 5¾

Exh : Omega Workshops 1963–64
*Victoria and Albert Museum*

**109 4 Linens**
(a) Amenophis
Printed linen furnishing fabric, 31x23
Designed in 1913 and printed in France

(b) Mechtilde
Printed linen furnishing fabric, 31x19
Designed in 1913 either by Frederick Etchells or Fry and printed in France

(c) White
Printed linen furnishing fabric, 31x24
Designed in 1913 probably by Vanessa Bell

(d) Maud
Printed linen furnishing fabric, 31x31½
Designed in 1913 probably by Vanessa Bell
*Victoria and Albert Museum*

**110 Sewing Box, between 1913 and 1916**
Painted wood, h. 5 x l. 11½ x w. 9

Exh: Omega Workshops 1963–64
*Victoria and Albert Museum*

**111 Painted Virginals. Made 1917, painted 1918 (illus.)**
LN h. 33 x w. 46
Inscr: Arnold Dolmetsch fecit anno MCMXVII
Roger Fry orn. anno MCMXVIII

The Instrument was made by Arnold Dolmetsch and the case painted by Fry. Fry's wife Helen Coombe had also decorated a harpsichord made by Dolmetsch *c.* 1898 (see V. Woolf, *Roger Fry*, p. 101). In a letter dated 16 February 1918, Fry wrote to his daughter Pamela: 'You will be excited to hear that I am actually doing the virginals . . .'
*Private Collection, Somerset (on loan to The Courtauld Institute of Art)*

**112 'Lily Pond' Screen, 1914**
N Four flats, 71½x24
Oil on wood

Exh: Omega Workshops 1963–64
*Courtauld Institute of Art (Fry Collection)*

**113 'Lily Pond' Table, 1914**
N h. 29 x l. 60 x w. 40½
Painted by Duncan Grant or from his design

*Victoria and Albert Museum*

**114 'Blue Sheep' Screen by Duncan Grant, *c.* 1913**
Tempera on paper

Exh: The Grafton Group Exhibition at the Alpine Club Gallery, 1913 (31)
Lit: Roger Fry, *Duncan Grant*, 1923, illus.
*Duncan Grant, Esq.*

**115 Carpet, 1914 (illus.)**
Wool, 94x74

Probably woven by the Royal Wilton Factory and supplied to Sir Kay Muir
Exh: Omega Workshops, 1963–64
*Miss Feo Stancioff*

**116 Shop Sign, painted by Duncan Grant, 1913 (illus.)**
Oil on wood, 42x25

This sign was hung outside the workshop premises at 33 Fitzroy Square, London
Exh: Omega Workshops 1963–64
Lit. *Apollo*, Oct. 1964, illus.
*Victoria and Albert Museum*

**117 Tureen, *c.* 1915**
Blue glazed pottery, 9x11½

*Courtauld Institute of Art (Fry Collection)*

**118 Inlay Desk**
38½x39x21

Not previously exhibited
Part of a commission given by Madame Vandervelde to Fry in 1915–16 to furnish her flat in Chelsea. He also designed the textiles, rugs and china, which were part of the commission.
*Mrs P. G. Hedley-Dent*

**119 White Jug, made by Fry**
Glazed earthenware, 12x5

Exh: Omega Workshops 1963–64
*Mrs O. B. Taber*

**120 Red Chairs, 1913–14**
Cane-seated, 43½x20

Exh: Omega Workshops 1963–64
Designed by Fry, perhaps working with Vanessa Bell. Probably made by Messrs Dryad Ltd, Leicester.
*Victoria and Albert Museum*

**121 Four dessert plates**
Blue glazed

Exh: Omega Workshops 1963–64
*The Countess Jowitt*

**122 Tea Set and Coffee Pot, *c.* 1915**
Earthenware, ice grey glazed

Exh: Omega Workshops 1963–64
*Victoria and Albert Museum*

**123 Bowl, made by Roger Fry (illus.)**
LN White and black glaze, diam. 10

Insc. on base: 122
*Mrs William Fairchild*

**124 Fan, *c.* 1913**
Silk painted with dyes, 9x17½ (open)

Probably designed by Duncan Grant
Exh: Omega Workshops 1963–64
*Victoria and Albert Museum*

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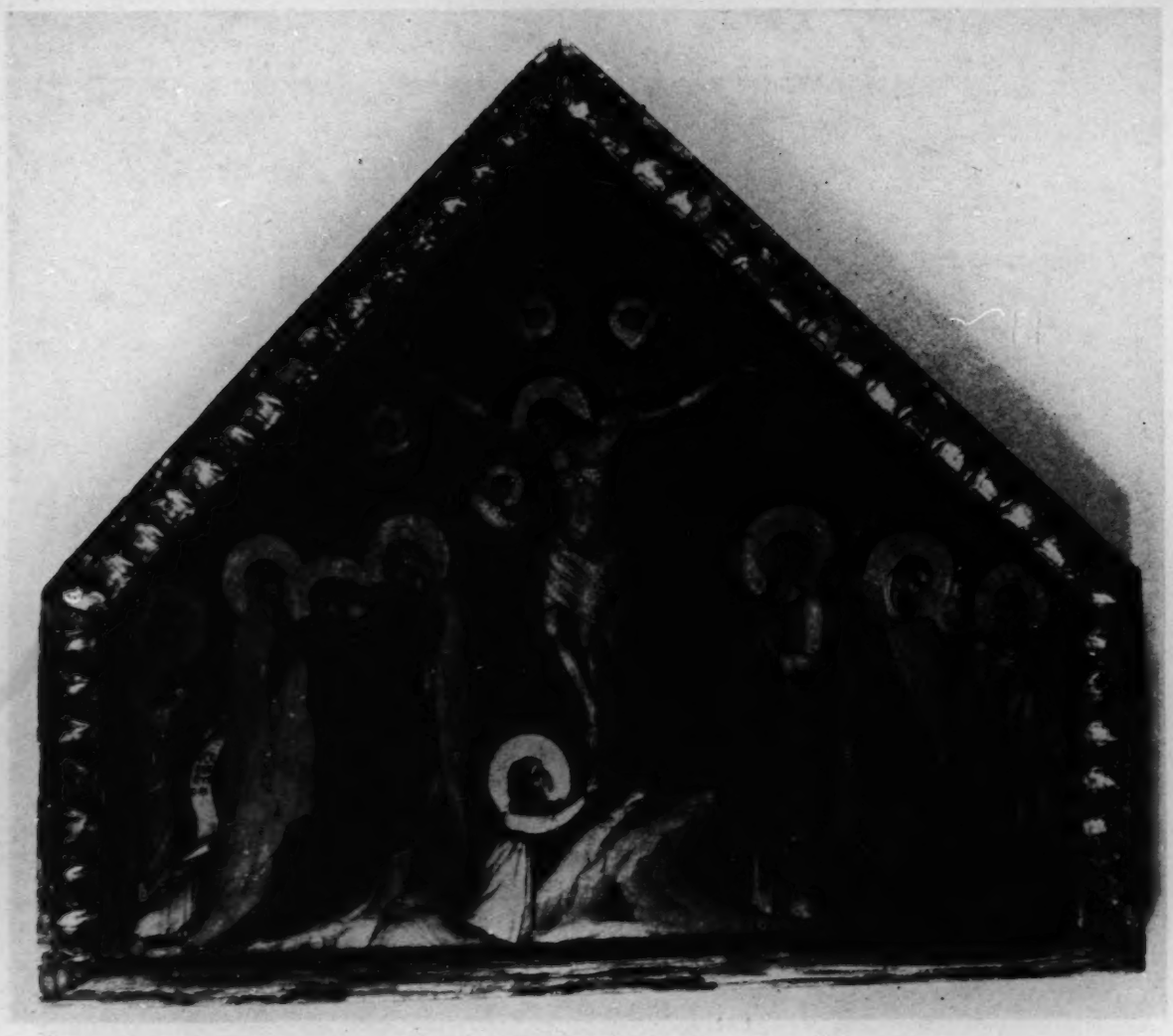
18 Roger Fry. *Self-portrait, seated*. 1918. 31x23

3 Roger Fry. *Margery Fry, the Artist's sister, c.* 1890. 20x16

**27** Roger Fry. ***A Room at the Second Post-impressionist Exhibition*** 1912. 20x24

**51** Roger Fry. *Copy of a self-portrait by Cézanne*, 1925. 13¾x10¾



**24** Venetian School (Paolo Veneziano?). *Crucifixion*. First half of the 14th century. 13½x15½

**62** *Two T'ang Dancers.* Painted terracotta, h. 13

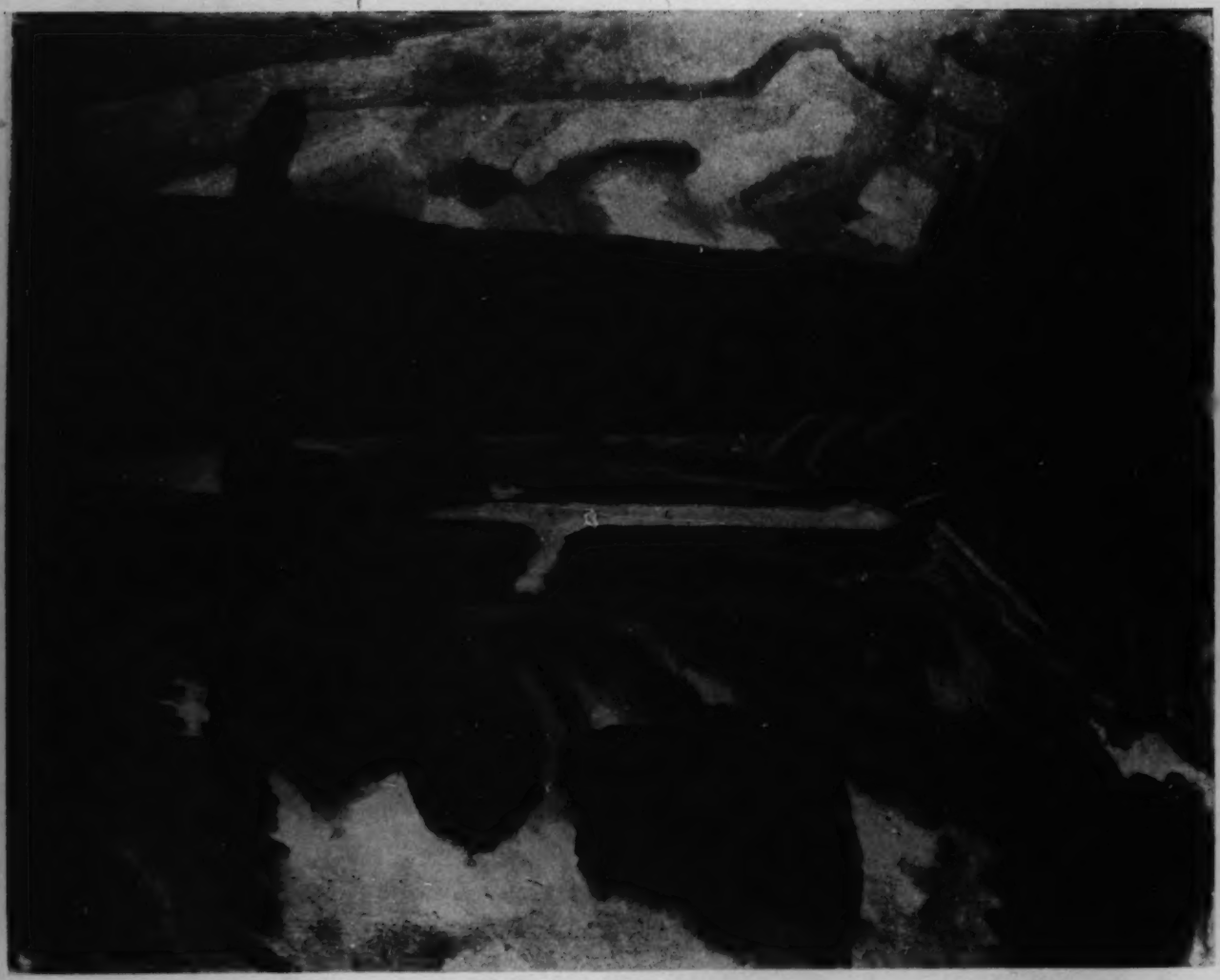
**42** Nina Johnson. One of a series illustrating *Saturday Night*. 1914. 4x5

**38** André Derain. *Picasso's House at Avignon,* 1914. 12¼x16

**39** Pierre Auguste Renoir. *La Laveuse*, 1916. h. 13½ b. 11

**43** Rembrandt van Rijn. *The Good Samaritan arriving at an Inn.* 1648. 7¼x11½

**44** Renée Elizabeth Marlié Lépicié (after J.-B. S. Chardin). *Le Bénédicité*. 15½x11

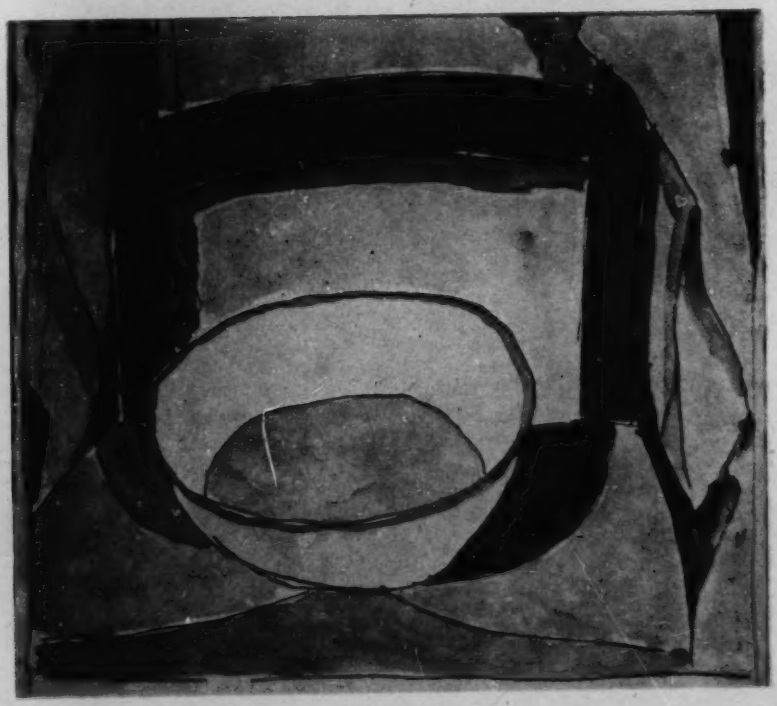


**68** Roger Fry. *River with Poplars, c.* 1911. 22½x28

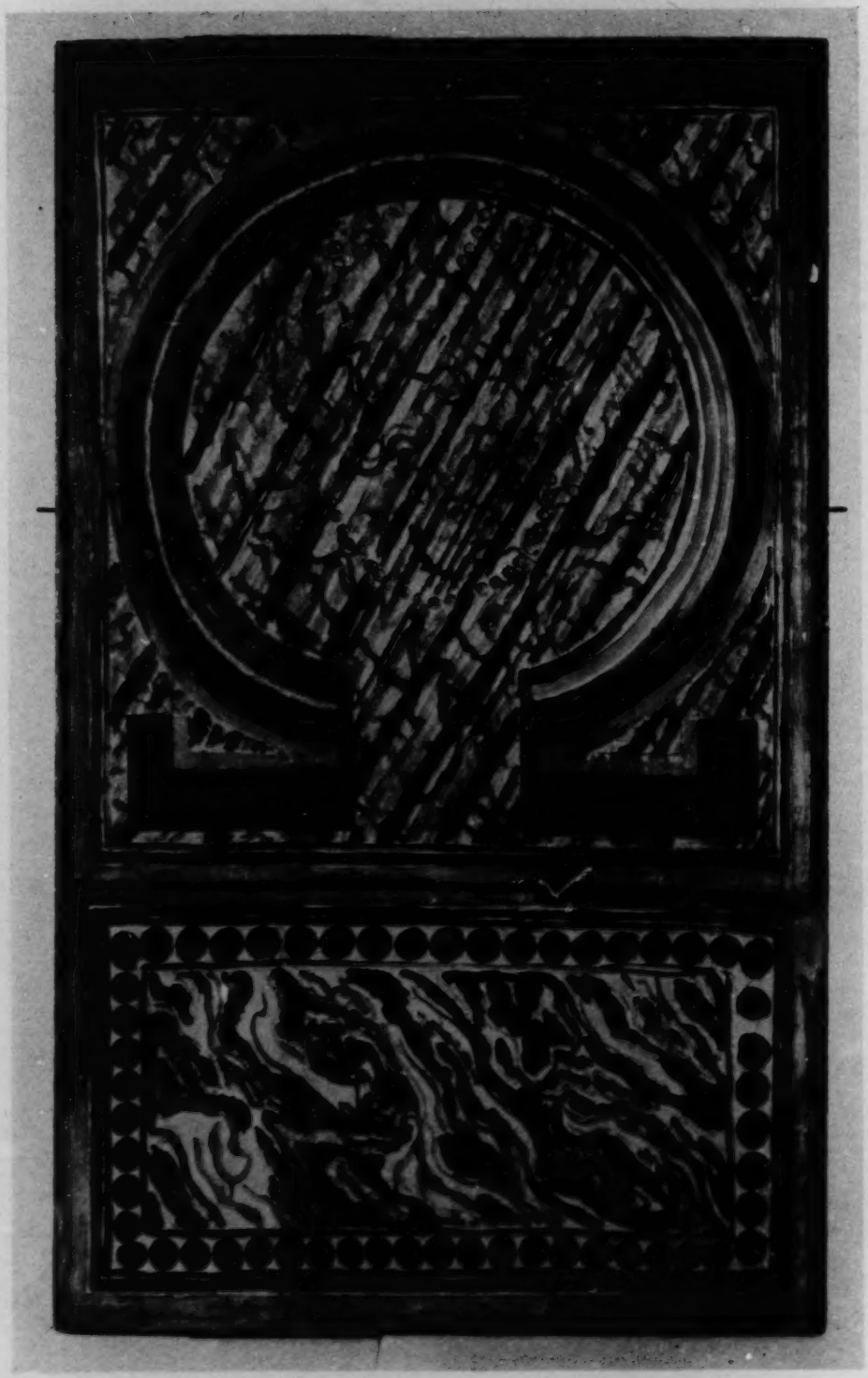
71 Roger Fry. *White Road with Farm, c.* 1912. 25x31

**89** Roger Fry. *La Fontaine Noire*, 1923. 32x33

**97** Roger Fry. *Nude in a chair*, 1917. 14½x9¼



**100** Roger Fry. *Chair with bowl and towel, c.* 1917. 7⅞x8¾



**116** Omega Workshops. *Shop sign*, painted by Duncan Grant, 1913. 42x25

**115** Omega Workshops. *Carpet*, 1914. 94x74

**123** Omega Workshops. *Bowl* made by Roger Fry. Diam. 10

**111** Omega Workshops. ***Painted Virginals.*** Made 1917 by Arnold Dolmetsch, painted 1918 by Roger Fry. h. 33x w. 46